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A Treastise on Ancient Indian

Dramaturgy And Histrionics

NĀṬYAŚĀSTRAM

Ascribed to

BHARATA MUNI

Sanskrit Text with Transliteration, English Translation
Notes, Śloka and Word Index

Translated by

Manomohan Ghosh

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THE
CHAUKHAMBA SURBHARATI STUDIES
21

भरतमुनिप्रणीतम्

नाट्यशास्त्रम्

NĀṬYAŚĀSTRAM

A TREATISE ON ANCIENT INDIAN DRAMATURGY
AND HISTRIONICS

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Notes, Śloka and Word Index

Volume - I ❖ Chapter 1-20

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PREFACE

The *Nāṭyaśāstram* of Bharata-muni is a unique work of Indian culture and literature. It is an encyclopaedic work which has now been made into two volumes (previously in four volumes) and contains thirty-six chapters. This voluminous work deals with all possible subjects connected with the stage-craft including the construction of plays of different kind. The learned editor and translator of the work concludes here in this work that it was written in the fifth century B.C., and, it shows that the Indians reached a high level of perfection in presenting as well as constructing dramatic works. In spite of their occasional pre-occupation with man's destiny in the other world, they paid serious attention to the earthly aspects of their life. The *Nāṭyaśāstra* is valuable in several respects as it presents a glimpse of the activities of the ancient Indian writers in the field of dramaturgy and histrionics which had begun before Pāṇini composed his grammar some time about 600 B.C.

The original text of the Nāṭyaśāstra was written more than two milleniums ago but it was discovered about a hundred and fifty years ago when the French Sanskritist Paul Regnaud published in 1880 chapter XVII, and in 1884, chapter XV (in part) and the chapter XVI of the Nāṭyaśāstra with translation. This was followed by his publication of chapters VI and VII in 1884. And J. Grosset, another French scholar and a pupil of Regnaud, published later (in 1888) its chapter XXVIII (with translation) which treated of the general theory of Indian music. However Pt. Shivadatt and Kashinath Pandurang Parab published the original Sankrit text in 1894 from Bombay, and it was followed by J. Grosset's critical edition of its chapters I-XIV based on all the MSS. available up till that date.

The present translator encountered many difficulties and gathered materials from the works of his predecessors, and it cannot be claimed that the work has reached us in its original form. There are in it a number of interpolations of later date which the translator has discussed in detail. According to Śārṅdeva the commentators who set themselves to the task of explaining or elucidating the Nāṭyaśāstra are Lallaṭa, Udbhaṭa, Śaṅkuka, Abhinavagupta and Kīrtidhara, As J. Grosset's text does not go beyond the chapter XIV, the translator had to prepare a critical edition of the remaining chapters bofore taking up the translation. For this he depended principally upon Ramakrishna Kavi's edition (Baroda, 1926-

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1954) including Abhinavagupta's commentary, as well as the Nirnayasagar and the Chowkhamba editions (the first Bombay 1894 and the second, Benares, 1929). The translator had to make selection of the text from two distinct recensions available and, he thought it prudent to adopt readings from both the recensions. Since, the text of the Nāṭyaśāstra has a complicated text-history of its own, the translator had to first reconstruct the text ably and then he did interpretation of it. The translation has been made literal as for as possible except that the stock words and phrases have been mostly ignored.

As for drama, it naturally continued to be looked upon by Indians as spectacles (prekṣā) or things to be visualized, even after great playwright creators like Bhāsa, Kālidāsa, Śūdraka, Bhavabhūti and Viśākhadatta had written their dramas which in spite of their traditional form were literary masterpieces. It need not say that the present work contains all the relevant materials required for a perfect dramatic treatise.

Now the publishers are going to bring out the new edition of this valuable work in two volumes in order to make it handy for the readers. As the work was in four separate volumes, each two volumes for the translation and the text separetely, the present scheme of publication in taking the text and translation together will facilitate the reader definitely when they will find the text with the translation itself. The learned translator has already disclosed the reasons and the circumstances through which he had to pass when he was working with translation, and thereafter the editing of the text matter. All this has been very clearly presented in his writing of the Introduction of the text-history. It is but natural that the translator was bound to publish each volume separately, and, he deserves the gratefulness on the part of the readers for having been made such an important work available to them even after big gaps of time. The translator has regretted the inconveniences to readers in his preface to earlier edition.

The present edition has undergone certain changes in course of making it into two volumes. First of all, the Introduction given in each volume of the translation and the text has been put at one place in the beginning of the first volume itself with minor editing in it. But it has been decided to incorporate the Introduction to text after the Introduction to translation separately. Similarly the preface given to each volume in the earlier edition has been put together in order after minor editing. The other things have also been retained without any omission whatsoever. It is hoped that readers will welcome the present scheme of bringing the text and the trnaslation together in two volumes and will find his edition of the Nāṭyaśāstra more useful.

2015, Delhi

J. L. Gupta

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I am indebted to some friends for their kind and willing assistance in this work. More especially I wish to express my sincere thanks to Dr. Pulin Bihari Chakravarti, M. A., D. Lit. of the Sanskrit Department of the Calcutta University for his kindly obtaining a loan of some rare books from the Central Library. I wish also to express similar thanks to Mr. Pramil Chandra Basu, the Librarian of the University and his Assistants for giving the all facility of using the reading room of the library. Besides, Mr. Basu very kindly procured for my use an important book from the National Library:

Last but not the least I should express my gratitude to the management of the Manisha Granthalaya Private Limited, especially the Director, Mr. Chinmohan Sehanavis, M. A. During the printing of the work I made at times rather heavy demands on his patience and he most cheerfully met these for making the work as faultless as possible. If in spite of this, there still remain some shortcomings in printing, the faults entirely lie with me. It may be expected that the kind readers will look indulgently at these.

A sad note should also be added here. Dr. Kalidas Nag whose impulsion was greatly responsible for my undertaking the work and who was happy to know about the publication of this second edition, passed away in November last before the work could be completed. This event reduces greatly the pleasure of the author in seeing it in a second edition.

Manomohan Ghosh

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PREFACE TO THE SECOND EDITION

Though there was a constant demand for it, the translation of the Nāṭyaśāstra Vol. I (I-XXVII) which was out of print in 1959, could not be published earlier for a variety of reasons. The most important of these was that the text which was reconstructed earlier and made the basis of translation, had to be revised very carefully after a study of the materials which accumulated during the years following its publication. These include not only the volumes III and IV of the Baroda edition of the Nāṭyaśāstra, but also some other works. Among these latter mention should be made of Dr. Indu Shekhar's *Sanskrit Drama* (Leiden, 1960) in which he has made an up to date study of certain aspects of the history of ancient Indian theatre. This work based on all available materials is highly suggestive, and will prove useful to scholars. The next work of importance is an annotated translation of the *Nāṭaka-lakṣaṇa-ratnakośa* by Professor Dillon and others (Transactions of the American Philosophical Society, New Series vol. 50, Part 9. Philadelphia). It is a meritorious work. Besides it shows clearly to what extent a text compiled in the lines of the Nāṭyaśāstra more than six centuries before our time, has become unintelligible. From the fact that the three learned authors of this work could not be unanimous on a number of points, one will easily appreciate the difficulty of editing and interpreting the basic work which was compiled most probably more than two milleniums ago. Besides these works, there are a few articles on some relevant topics which appeared in different journals. Publication, of the present author's critical text of the Nāṭyaśāstra vol. II (XXVII-XXXVI) has also made the revision more fruitful. It may be mentioned here that due to the very corrupt nature of this part of the text treating of music and some aspects of theatre, 'it was not possible to prepare earlier a tolerably critical version of this; and at one stage of the work, it was seriously thought that the attempt should be given up. But fate willed otherwise. After a second thought I reconciled myself with the sorry state of the MSS, as well as printed materials, and decided to place the results of my studies, however imperfect they might be, at the disposal of scholars.

It was regretted in the beginning that due to serious reasons the vol. I of the text could not be issued in 1951 along with the translation. For, the text not being available, scholars were very much handicapped in using the translation, although the essential variants as well as sources from which the text was made out, had been mentioned in the footnotes more or less in detail. Now having revised the

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unpublished critical text (issued in a separate volume) I have no longer any complaint that the publication was delayed so long. Readers, I may hope, will have at present a better work. As for the first edition of the translation, this can be said that in spite of its drawbacks due to chiefly the comparative inadequcy of the basic text, it has not been altogether fruitless. For, the extent to which it has stimulated during the last sixteen years the study and researches in the Nāṭyaśāstra, may, be considered a sufficient defence for its publication.

I may now feel quite happy to place before the scholars a second edition of the translation. Though obstacles in the way, of this undertaking have been many and various, I have tackled with them as best as I could, and may hope that the scholars will have this time a better facility, not only to assess the value of my work, but also to make, if they would like, new contributions to the study, of which there will be some scope, for a long time.

In the present Introduction some paragraphs have changed their places and new ones have been added. And some portions of it have been transferred to the Introduction to the text. But for the convenience of the readers of the present volume, the discussion on the date of the work, which form an intregral part of the critical edition of the text, has been briefly repeated here: This may be justified on the assumption that the readers who would study the Nāṭyaśāstra through a translation only, are likely to be quite numerous. As for the body of the translation, it has been thoroughly revised, and attempt has been made here and there, to throw some fresh light on certain aspects of the ancient Indian theatre and dramaturgy, which escaped the author's attention earlier. To render this volume useful two indexes have also been added. It may be repeated that the present work is likely to be more helpful to readers. But in spite of this assumption, the author knows the limitation of his work which had to be carried on unaided under difficult circumstances. He will be amply rewarded if the present edition of the translation would sustain for some time the interest of readers who are aware of the great value of India's culture.

More than ten years have passed since Volume I of the translation of the Nāṭyaśāstra appeared. During this period anxious enquiries have repeatedly been made by several readers about the coming out of Volume II. Hence I owe an explanation to them all , for this inordinate delay in completing this work. Apart from other minor reasons, extremely corrupt nature of an important part of the original, compelled me to proceed slowly with the translation, and this volume II, unlike its predecessor, being preceded by the publication of the basic text, made the progress of the work slower still. But I am sure that scholarly readers will be happy to see the text and the translation together. For this will give them a facility in studying the Volume II closely and critically. It goes without saying that in the present volume, too, I had to offer conclusions and interpretations here and there which for lack of better materials could not be made definitive. But

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whatever tentative assertions I have offered, have been made after the most careful consideration, with the expectation that they may be helpful to others working in this field. It is just possible that their number will appear to be too many in two chapters of the present volume. But this has been unavoidable. For, the very complex dramatic-cum-musical art described in the present work appears to have become obsolete more than one thousand years ago. The text of the Nāṭyaśāstra was handed down not because professional actors needed it, but because it was considered a Veda, i.e., the Nāṭyaveda, and as such worthy of being saved from extinction. Hence the work has somehow been preserved. But in the absence of a living tradition, it does not yield a full view of the complex art. Though future researches may extend our knowledge of this, it does not seem to be very much likely that this complex art will ever be fully the Nāṭyaśāstra gives us a more or less good general picture of the Hindu dramatic art as it existed in theory and practice nearly two milleniums ago. It may be hoped that any careful reader of this translation (however imperfect it may be) will agree with me in this regard.

As for the editing of the text, with the publication of the volume I, my labours on the Nāṭyaśāstra are practically complete. After making in 1924 my first serious entry into the work in connection with editing the Abhinayadarpaṇa, I kept on studying it with occasional interruptions, short and long, for about four decades. As this study during these years has been an intimate part of my life, I may look back to its history with a degree of complacence which may be perdonable. But it being of more than personal interest I may be permitted to share it with the kind readers.

After the Chowkhamba edition of the Nāṭyaśāstra had been published in 1929, I studied the Prakrit *Dhruvās* in the chapter XXXII with the help of the London MSS. of the work, and published in 1933 a critical edition of them. A portion of the chapter XVIII, on the characteristics of Prakrit was also similarly treated at the same time. All this naturally improved a little my acquaintance with the entire work. And when the vol. II of the Baroda edition was published in 1936, I gradually came to believe that undertaking a new critical edition of the work might be justified. Grounds for such an assumption have been stated in the Introduction. Towards the end of 1942 I discussed the matter with some of my friends. As a result, in 1943 a proposal came from the Asiatic Society, Calcutta about my translating the Nāṭyaśāstra. But knowing full well the great difficulty of the undertaking, I could not at once entertain it. Besides, the text of the work beyond the chapter XIX (XVIII of the Baroda ed.) still presented obscurities of varying degrees. Hence to avoid the laborious work of collating MSS. I waited for the next volume of the Baroda edition. But it was still not in hand in the middle of 1944 when the Asiatic Society or rather the then General Secretary, the late Dr. Kalidas Nag had renewed the offer mentioned above, and had the backing of the Council. It must be confessed that the offer being a very tempting one, it influenced

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considerably any future actions in this regard. Gradually I mustered courage and thought that such an offer was worth taking additional pains by way of collating MSS. Hence I informed the Society that their much valued offer might be accepted if they are ready to place at my disposal the necessary materials for a critical study of the text. But as the Second World War was then still going on, the Society pleaded inability to obtain MSS. from Europe, and suggested that I should carry on the work with materials available in India, supplemented by my notes made from the London MSS. consulted earlier in connection with the study of the *Dhruvās* mentioned before. Though this was to reduce to some extent the value of the translation, I at last agreed to complete a pioneer work only, and informed the Society that their very kind offer could be accepted on the condition that they would also publish the edited text in a companion volume. But printing paper being then in short supply due to the war conditions, and the Society's funds also being limited, the question of publishing the text could not be entertained, I then bowed to the circumstances, and agreed to undertake the work of translation only. Possibly this was an act. of indiscretion. But it is no good crying over the spilt milk.

The actual work, however, could not be undertaken before 1947 when I had some leisure for it. But then began, most unfortunately for me, one of the most anxious and worried periods of my life, and the volume I of the translation (I-XXVII) published in 1951, bore unmistakable marks of this. Still it pleased the scholars, and some of them very generously paid me high compliments for which I am deeply grateful to them. Three years later, *i.e.* in 1954 the volume III of the Baroda edition saw the light of day. I could use this partially in preparing the volume II of the text (XXVIII-XXXVI) published by the Asiatic Society in 1956. A translation of this, published also by the Society, followed in 1961. About two years before this, the first volume of the translation mentioned before, was already out of print. After some time I, began to receive enquiries as to when a new edition of this was going to be published. But being no longer a young man as I was sixteen years ago at the time of undertaking the translation, I did not feel much enthusiasm. For this meant among other things that I should first revise the promised but unpublished volume I of the text on which the translation was based. As this demanded a great deal of patient and laborious work involving the study of more MSS. I felt very hesitant about this. But being repeatedly urged by some friends and publishers, I reconsidered the whole question and thought that a revised edition based on easily accessible materials might not be altogether valueless. And after proceeding with the work I regretted no longer that it was not published in 1951. The work as reconstructed now, I may hope, would be more useful to the readers than it might have been in its original form. I should also add that to get the full benefit of this text the readers are to consult kindly, whenever necessary, the translation issued in a separate volume which may help them to appreciate

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properly the value of the readings adopted. It is in this way that they may find the work useful. I shall feel amply rewarded if they, would agree with me in this regard even in a very small degree.

In conclusion it is my cheerful duty to express my thanks to all the friends who were directly or indirectly associated with my editing the Nāṭyaśāstra, especially Professor Dr. Suniti Kumar Chatterji (now a National Professor) who as previously took a lively interest in this work, and Professor Dilip Kumar Bose, the Managing Director of the Manisha Granthalaya Private Limited, whose very kind interest in it has enabled me place this volume before the public.

For reasons stated in the Introduction, it has been thought advisable to bring out volume II of the text earlier. The translation of the present volume is being printed. Volume I will follow.

The task of editing this part of the *Nāṭyaśāstra,* especially its chapters XXIX-XXXIII, has by no means been a very easy one. In spite of the most patient study for a long time of different materials the preparation of this volume has been full of difficulties.

The editor is now happy that this extremely difficult work has at last been completed, and a rough path has been made in the most inaccessible part of the *Nāṭyaśāstra.* Volume I will contain a glossary of difficult words including all technical terms occurring in the entire text.

In the preparation of this volume as in the case of volume I of the translation of the *Nāṭyaśāstra,* I have been greatly helped by Professor S. K. De who kindly placed his manuscript of the unpublished portion of the *Abhinavabhāratī* at my disposal. The authorities of the Central Library, Baroda, should also be thanked for supplying me with a copy of the manuscript of Abhinava's commentary on Chapter XXVIII of the *Nāṭyaśāstra.* In printing the present volume I have received the unfailing courtesy from the present General Secretary Dr. M.L. Roy Chaudhuri, and the Acting Librarian Sri Sibdas Chaudhuri. The co-operation of the Pooran Press also, in this connection deserves to be specially mentioned.

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ABBREVIATIONS AND SYMBOLS

Abhi.	Bhāsa's Abhiṣekanāṭaka.
AD.	Nandikeśvara's Abhinayadarpaṇa.
Ag., Abhinava	Abhinagupta or his commentary of the Nāṭyaśāstra.
Avi.	Bhāsa's Avimāraka.
AŚ.	Kauṭilya's Arthaśāstra (ed. Jolly).
AS. notes.	Kauṭilya's Arthaśāstra (ed. Jolly), Vol. II.
B.	Baroda ed. of the Nāṭyaśāstra.
Bāla.	Bhāsa's Bālacarita.
Bhāmaha.	Bhāmaha's Kāvyālaṃkāra.
BhNC.	Bhāsa-nāṭakacakra ed. by C. R. Devadhar.
Bh P.	Śāradātanaya's Bhāvaprakāśana.
C.	Chowkhamba (Benares) edition of the Nāṭyaśāstra.
ChM.	Chandomañjarī
Cāru.	Bhāsa's Cārudatta.
CSS.	Chandaḥ-sāra-saṃgraha
Daṇḍin.	Daṇḍin's Kāvyādarśa.
DR.	Dhanañjaya's Daśarūpa.
Dūtagha.	Bhāsa's Dūtaghaṭotkaca.
Dūtavā.	Bhāsa's Dūtavākya.
G.	J. Grosset's edition of the Nāṭyaśāstra.
GOS.	Gaikwards Oriental Series.
Haas.	Haas's translation of the Daśarūpa.
I. Ant,	Indian Antiquary.
IHQ.	Indian Historical Quarterly.
ID., Ind. Dr.	Sten Konow's Indische Drama.
Itihāsa	Hāldār's Vyākaraṇa-darśaner Itihāsa.
JDL.	Journal of the Dept. of Letters, Calcutta University.
JK.	Vidyālaṃkāra's Jīvanīkośa.
K.	Kāvyamāla ed. of the Nāṭyaśāstra.

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KA.	Hemacandra's Kāvyānuśāsana.
Karṇa.	Bhāsa's Karṇabhāra.
Kavi.	Ramakrishna Kavi or his commentary to the ch. XVII. of the NŚ.
KS	Vātsyāyana's Kāmasūtra.
Madhyama.	Bhāsa's Madhyamavyāyoga.
Mālati.	Bhavabhūti's Mālatīmādhava.
Mālavi.	Kālidāsa's Mālvikāgnimitra.
MG.	Coomaraswamy's Mirror of Gesture.
Nāṭakalakṣaṇa. NL.,	Sāgaranandin's Nāṭakalakṣaṇaratnakoṣa.
ND.	Rāmacandra and Guṇacandra's Nāṭyadarpaṇa
NS.	Nāṭyaśāstra.
Pañc.	Paṇcarātra.
Pr. P.	Prākṛta Paiṅgala.
Prak.	Prakarana.
Pratimā.	Bhāsa's Pratimā-nāṭaka.
Pratijñā.	Bhāsa's Pratijñā-yaugandharāyaṇa.
PS.	Paṇinīya-Śikṣā.
PSM.	Pāia-sadda-mahaṇṇavo.
R., Ram.	Rāmāyaṇa.
Ratnā.	Śrīharṣa's Ratnāvalī.
RS.	Kālidāsa's Ṛtusaṃhāra.
SD.	Sāhityadarpaṇa.
SR.	Śārṅgadeva's Saṃgītaranākara.
Sr. Pr.	Bhoja's Śṛṅgāraprakāśa.
Svapna,	Bhāsa's Svapavāsavadattā.
Uttara,	Uttararāmacarita of Bhavabhūti.
Vṛ R.	Vṛttaratnākara.
Ūru.	Bhāsa's Ūrubhaṅga.
Vikram.	Kālidāsa's Vikramorvaśīya.

N.B. The word "State" or "States" *should always be read as preceded by* "Psychological", *and* "Transitory" *should be read as* "Complementary Psychological."

(a) Numerals preceding the paragraphs of the translation relate to the serial number of couplets in the original. When the same number is repeated in two consecutive paragraphs, in the first place it will indicate the first hemistich and in the second the second hemistich.

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(b) Roman numerals relate to the chapter of the NŚ. edited by the author.

(c) For the manner of referring to dramas, see under the Bhāsa- in the Bibliography (Original Texts).

Abhi.	Abhiṣeka-nāṭaka
AD.	Abhinayadarpaṇa
Ag.	Abhinavagupta
Apte.	Apte's Sanskrit-English Dictionary
AŚ	Arthaśāstra of Kauṭilya
Bd.	Bṛhaddeśī
Bh P.	Bhāvaprakāśana of Śāradātanaya
D., Dattila.	Dattila's work on Music
DR.	Daśarūpa
Ex.	Example
GS. I.	Gītasūtrasāra (Bengali)
GS. II.	Gītasūtrasāra (English Summary)
KM.	Kāvyamālā Series
Ku.	Catura-Kallinātha, a commentator of the Saṇgītaratnākara
Mālati.	Mālatimādhava
Mālavi.	Mālavikāgnimitra
Megh.	Meghadūta
MR.	Music of Hindostan
MI.	Music of India
MM.	Mirror of Music
Mṛcch.	Mṛcchakaṭika
N".	Nāradīya-śikṣā
ND.	Nāṭyadarpaṇa
Pratimā.	Pratimā-nāṭaka
Śāk.	Abhijñānaśākuntala
Sbh.	Siṅghabhūpāla, a commentator of the Saṅgītaratnākara
Śd.	Śarṅgadeva
SD.	Sāhityadarpaṇa
Sm.	Saṅgītamakaranda
SR.	Saṅgītaratnākara
Svapna.	Svapnavāsadattā

Kalli. = Catura-Kallinātha's commentary on the Saṅgītaratnākara (Ānandāśrama Ed.)

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Matańga. = Matańga's Bṛhaddeśī (Trivandrum Sanskrit Series).

SR.= Saṅgītaratnākara (Ānandāśrama Ed.)

For B., C., H., K., M., N and R see the Introduction.

Several topics sometimes belong to different chapters in the two recensions of the NŚ. Hence the serial number of a chapter, has been mentioned in the footnotes whenever this differs from the number accepted in the present edition.

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इंदिरा कांधी विश्वविद्यालय

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INTRODUCTION

I. THE PRESENT WORK

1. Scope and Importance of the Nāṭyaśāstra

1. The Nāṭyāśāstra written more than two milleniums ago[1] is a unique work of Indian literature. Though the title relates to theatre, it is in fact an encyclopedia dealing with all possible subjects connected with the stage. This voluminous work composed almost entirely in verse (about 6,000 couplets) with a sprinkling of prose and divided into thirtysix chapters, contains besides other valuable data on the history of ancient Indian culture, discussions on the following topics[2]:

i. Mythical origin of theatre, its coming down on the earth. (I, XXXVL);

ii. Construction of a playhouse, a stage, a tiring-room and auditorium etc., ceremonies relating to the construction (II, III) ;

iii. Preliminaries to a dramatic performance: ceremonies including songs, chants, dances and instrumental music (V) ;

iv. Choreographic elements: dance, gestures and movements of different parts of the body (head, neck, eyes, hands, legs etc.) and body in some conventional postures. (IV, VIII, XIII);

v. Costumes and make-up (XXIII),

vi. Classification of plays, analysis of their structure (XX, XXI);

vii. Poetic aspects of plays, and metres and figures of speech used in them (XV, XVI, XVII);

viii. Theory of music, metres of songs, chants, elocution, modes of playing instruments (Vīṇās, flutes and drums and Tālas (time-measure) to be observed during songs, and playing of instruments. (XXVIII-XXXIII);

ix. Roles and characters in plays: their classification, description, and training of actors and actresses, members of theatrical troupes, and qualification of an ideal stage-manager (XXXIVXXXV);

x. Criticism of a dramatic performance (XXVII) ;

2. Some of the topics, especially an analysis of typical plays and their poetic aspects (nos. vi and vii) may appear to be superfluous in connection with the

1. Grosser, Introduction, pp, vii-viii, note 3, See also the Introduction to the text, Section III.
2. Ibid.

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production of plays. But this is not actually so. For during the early period of Indian drama, independent playwrights as a class were non-existent, and every troupe had its own play-wright who accompanied it from place to place, and utilized local history and legends to compose plays for entertaining a large number of people as well as for adding to its repertoire. It was with a view to help such playwrights that the author of the NŚ. discussed in detail the structural design of the various types of play and its elaboration. It is not known if Abhinavagupta looked into this matter in such a light; still his reply to the anticipated criticism was that it (the Nāṭyaśāstra) is for the guidance of playwrights as well as of producers."[1] As drama in any form is primarily and essentially a spectacle, an acquaintance with the rules of its production should be considered indispensable for playwrights. For it is a well known fact that good many literary dramas are not taken up for performance, because they are not suitable for being put up on the boards. The author of the Nāṭyaśāstra was evidently conscious about this close connection between the literary and technical aspects of theatrical production, and treated both of these with almost equal care. Hence his work naturally assumed the form of an encyclopedia. It is therefore no wonder that this was often quoted and referred to by authors who wrote afterwards on gestures, poetics, prosody, music and even Prakrit grammar. With equal justification it was also utilized by commentators of different Sanskrit and Prakrit plays. All the later writers on dramaturgy depended greatly if not exclusively, on this valuable work, and acknowledged their debt to the mythical Bharata.

3. Topics of the Nāṭyaśāstra discussed above are, however, principal ones, and many minor ones come up from time to time.

This shows to what extent the ancient Indian writers were ready to go into details to clarify the subject in hand. But in spite of our great respect for the author, it would be idle to pretend that he followed a plan that can quite satisfy the modern readers.[2] This, however, may not prove to be a handicap in following his main lines of treatment. The real difficulty about understanding and interpreting his great work comes from its peculiar textual tradition,[3] which developed obscurities through being copied and recopied for persons who were later cut off from the original tradition. And it is probably on this assumption that one can explain the fact that from about the seventh century, a number of, talented scholars began to study the work closely and write commentaries on It.[4] Abhinavagupta (about 10th-11th century) was perhaps the last great name amongst them.[5] His work alone has luckily come down to us, though not in accurate and complete

1. Grosser, Introduction, pp, vii-viii, note 3, See also the Introduction to the text, Section III.
2. Grosser, Introduction, p, v,
3. See Introduction to the Text, $$ 11-12.
4. *ibid.* $ 31
5. *ibid.* $$ 32-33.

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manuscripts. Publication of this commentary[1] as well as the very useful work done by a number of modern scholars[2] has considerably reduced the initial difficulty of studying with profit the contents of the NŚ. A brief history of all this will be necessary for realizing the nature and magnitude of the task undertaken.

2. A Short History of the Study

4. Since the West came to know of the Sanskrit drama through William Jones's translation of the Śakuntalā (the popular name of the Abhijñāna-Śākuntalam)[3] the nature and origin of the ancient Indian theatre, have always interested scholars, especially the Sanskritists, all over the world. H.H. Wilson who published in 1826 the first volume of his famous work on the subject[4] deplored that the Nāṭyaśāstra, mentioned and quoted in several old commentaries and other works, had been lost for ever. F. Hall who published in 1865 his edition of the Daśarūpa,[5] a late work on dramaturgy, did not see any MS. of the Nāṭyaśāstra till the printing of his work had greatly advanced. And for the time being he published the relevant chapters of the work[6] as an appendix to his Daśarūpa. Afterwards he undertook to critically edit the MS. of the Nāṭyaśāstra he had acquired; but this venture was subsequently given up.[7] In 1874 W. Heymann, a German scholar, published on the basis of South Indian MSS, discovered up till that date a valuable article on the contents of the Nāṭyaśāstra.[8] The French Sanskritist Paul Regnaud published in 1880 chapter XVII[9], and in 1884 chapter XV (in part) and the chapter XVI[10] of the Nāṭyaśāstra with translation. This was soon followed by his publication of chapters VI and VII in 1884[11] And J, Grosset, another French scholar and a pupil of Regnaud, published later (in 1888) its chapter XXVIII, (with a translation)[12] which treated of the general theory of Indian music.

5. But the different chapters of the work and studies on them, which were published up till 1888, though very helpful for the understanding of some aspects of the ancient Indian dramatic works, cannot be said to have thrown any considerable light on the exact nature of the ancient Indian plays, especially the

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1. Published from Baroda, 1926-1964.
2. D.R. Mankad, V. Raghavan, M. Dillon, and others. For details see the bibliography.
3. Sacconala or the Eatal Ring. Translated from the original Sanskrit text.
4. Select Specimens of the Theatre of the Hindus (3 vols). Calcutta, 1826-1827.
5. The Daśarūpa of Dhanañjaya *(Bibliotheca Indica)*, Calcutta, 1861-1865).
6. Chapters XVIII-XX, XXXIV.
7. Hall began to publish the only incomplete MS. which he procured. Grosser saw some proof-sheets and the copy of the work which was abandoned. See his Introduction, p, iii.
8. Ueber Bharata's Nāṭyaśāstram in Nachrichten you der Königlischen Gesselschaft der Wissenschften, Götingen, 1874, pp. 86ff. (Ref. Grosser, p. x); ID. PP. 2-3
9. Annales du Musee Guimet, Tome I. 1880, pp. 85ff.
10. ibid, Tome II. 1884, pp. 65ff.
11. Rhetorique sanscrite, Paris, 1884.
12. Rhetorique sanscrite, Paris, 1885.

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manner of their production on the stage. Sylvain Levi's Le Theatre indien (1890) in which he discussed comprehensively the contribution of his predecessors in the field and added to it greatly by his own researches, made unfortunately no great progress in this specific direction. Though he had access to three more or less complete MSS. of the NŚ., Levi does not seem to have made any serious attempt to make a close study of the entire work except its chapters XVII-XX (XVIII-XXII of our text) and XXXIV. The reason for his relative indifference to the contents of the major portion (nearly nine-tenths of the work seems to be principally the corrupt nature of his MS. materials. Like his predecessors, Lévi paid greater attention to the study of the literary form of ancient Indian plays with the difference that he utilized for the first time the relevant chapters of the NŚ. to check the accuracy of statements of later writers on the subject like Dhanañjaya and Viśvanātha[1] who professed their dependence on it. But whatever may be the drawback of Lévi's magnificent work, it did an excellent service to the history of ancient Indian drama by focussing the attention of scholars on the great importance of the NŚ. Almost simultaneously two Sanskritists in India as well as one in the West were planning its publication. In 1894 pandits Shivadatta and Kashinath Pandurang Parab published from Bombay the original Sanskrit text of the work.[2] This was followed in 1898 by J. Grosset's critical edition[3] of its chapters I-XIV based on all the MSS. available up till that date.

6. Though nearly seventy years passed after the publication of Grosset's incomplete edition of the NŚ, it still remains one of the best specimens of modern Western scholarship, and though to the light of the new materials available, it is possible nowadays to improve upon his reconstruction in a few places, Grosset's work will surely retain for a long time a landmark in the history of the study of this important text. It is a pity that this very excellent work remains unfinished. But a fact equally deplorable is that it failed to attract sufficient attention of scholars interested in the subject. Incomplete though it was, it nevertheless contained a good portion of the rules regarding the presentation of plays on the stage, and included valuable data on the origin and nature of ancient Indian drama; but no one seems to have subjected it to the searching study it deserved. Whoever wrote on ancient Indian plays after Levi, depended more on his work than on the NŚ. itself, even when this was available (at least in a substantial part in a critical edition. It may very legitimately be assumed that the reasons which conspired to render the NŚ. rather unattractive included among other things, the difficulty of this text which was not yet illuminated by a commentary.

7. Discovery in the first quarter of the present century of the major portion of

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1. The author of the *Sāhityadarpaṇa*.
2. *Kāvyamālā* no, 42. Bombay, 1894,
3. Traité du Bharata sur le theatre Texte sanscrite Edition.

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such a commentary written by the Kashmirian Abhinavagupta[1] seemed to give, however, a new impetus to the study of the work. And it appeared for the time being that the NŚ. would yield more secrets treasured in the body of its difficult text. But the publication in 1926 of the first volume of the Baroda edition of the work (ch. I-VII)[2] including Abhinava's commentary, disillusioned the expectant scholars. Apart from the question of merit of this commentary and its relation to the available versions of the NŚ., it suffered from a very faulty transmission of the text. Not only did it contain numerous lacunae, but; quite a number of its passages were not liable to any definite interpretation due to their vitiated nature. Of this latter condition the learned editor of the commentary says, "the originals are so incorrect that a scholar friend of mine is probably justified in saying that even if Abhinavagupta descended from the Heaven and saw the MSS. he would not easily restore his original reading. It is in fact an impenetrable jungle through which a rough path now has been traced". The textual condition of Abhinava's commentary on the remaining chapters published later[3] is also not appreciably better.

8. But whatever may be the real value of the commentary, the first three volumes of the NŚ. published from Baroda, which were avowedly to give the text supposed to have been taken by Abhinavagupta as the basis of his work, presented also considerable new and valuable materials in the shape of variant readings collated from numerous MSS. of the text as well as from the commentary. These sometimes throw a new light on the contents of the work. A study of these together with a new and more or less complete text of the NŚ. published from Benares in 1929[4], was justifiably considered a desideratum. The present work has been the result of such a study, and in it has been given for the first time a complete translation[5] of the NŚ. based on a text[6] critically reconstructed by the author.

2. THE BASIC TEXT

9. The text of the NŚ. as we have seen was not available in a complete critical edition, and Joanny Grosset's text Paris-Lyon, 1898) does not go beyond the chapter XIV. Hence the translator had to prepare a critical edition of the remaining chapters before taking up the translation.[7] For this he depended principally upon

1. Dr. S.K,. De seems to be the first in announcing the existence of a MS. of the commentary and in recommending its publication. See his *Sanskrit Poetics*, Vol. I. pp. 120-121.
2. Ibid.
3. Published between 1936 and 1964 under the editorship of M.R. Kavi.
4. Sri-Bharatamuni-praṇītam Nāṭyaśāstram *(Kashi Sanskrit Series)* Benares, 1929.
5. The first edition of the translation Vol. I. (I-XXVI) published by the Asiatic Society. Calcutta, 1951 and Vol. II (XXVIII-XXXVI) in 1961.
6. The Vol. II (XXVIII-XXXVI) of the text was published by the Asiatic Society in 1856, and the Vol. I (I-XXVII) has been published by the present publishers.
7. See original text.

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Ramakrishna Kavi's edition (Baroda, 1926-1954) including Abhinavagupta's commentary, as well as the Nirnayasagar and the Chowkhamba editions (the first, Bombay 1894 and the second, Benares, 1929). As the text of the NŚ. has been available in two distinct recensions, selection of readings involved some difficulty. After the most careful consideration, the translator has thought it prudent to adopt readings from both the recensions, whenever such was felt necessary from the context or for the sake of coherence. But no serious objection may be made against this rather unorthodox procedure, for A.A. Macdonell in his critical text of the Bṛhaddevatā (Cambridge, Mass. 1904) has actually worked in this manner, and J. Grosset too in his edition does not give unqualified preference to any recension and confesses that due to conditions peculiar to the NŚ. his text has 'un caractère largement éclectique' (Introduction, p. xxv) ; but he further says 'nous n'avions pas l'ambition chimérique de tendre à la reconstitution du Bharata primitif ... ... (*loc. cit.*) This is a too pessimistic view.

3. Difficulties of Translation

10. If the reconstruction of the text was, for reasons stated above, not an easy affair, its interpretation was also no less difficult. As the two questions are intimately related with each other, it is not possible to say which should come up first. Though it is an admitted principle that the text of a work must be settled before it can be interpreted, yet it is equally true that the text cannot be reconstructed unless one has a sufficient knowledge of its contents ; and this is particularly true in case of NŚ. which has a complicated text-history of its own. Due to this peculiar text-history,[1] the NŚ. offered difficulties to the commentators of the past as well as to scholars who began to study it in modern times. Hence the present writer thought of taking up at once both the works. This appeared to be the best way of rightly interpreting the text.

4. The Form of the Translation

11. Though the translation has been made literal as far as possible except that the stock words and phrases introduced to fill up incomplete lines have been mostly ignored, it has been found necessary to add a number of explanatory words enclosed in rectangular brackets in order to bring out properly the exact meaning of the condensed Sanskrit original. Technical terms have often been repeated (within curved brackets) in the translation in their basic form, especially where they are explained or defined. In cases where the technical terms could not be literally rendered into English they were treated in two different ways: (a) they were given in romanised form with initial capital letters e.g. Bhāṇa and Vīthi (XX. toy-rob, 112-113) Nyāya (XXII, 17-t8) etc. (b) Words given as translation have been adopted with a view to indicating as far as possible the exact significance of the original, e.g. Psychological State (bhāva), Sentiment

1. See Introduction to the text.

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(rasa), (Vl. 33-34), Discovery (prāpti), Persuasion *(siddhi)*, Parallelism *(udāharaṇa) (XVII.* i), Vital *Drop (binds), Plot (vastu)* (XX, 15), Explanatory Devices *(arthopakṣe-* etc. Lest these should be taken in their usual English sense they are distinguished by initial capital letters. Constantly occurring optative verbal forms have also been mostly ignored. Such verbs as *kuryat* and *bhavet* etc. have frequently been rendered by simple -is' or an equivalent indicative form ; and nouns used in singular number for the sake of metre have been silently rendered by those in plural number and *vice versa,* when such was considered necessary from the context.

5. Now to the Translation

12. Notes added to this volume fall generally into two categories. (a) *Explanatory* : These include among other things references to different works on allied subjects and occasional short extracts from the same. Abhinavagupta's commentary naturally occupies a prominent place among such works, and it has sometimes been quoted and often referred to. But this does not mean that the worth of this work should be unduly exaggerated.[1] (b) *Materials for Comparative Study* : A very old text like the NŚ. not illuminated by anything like a complete and lucid commentary, should naturally be studied in comparison with works treating of similar topics directly or indirectly. Hence such materials have been carefully collated as far as the resources at the author's disposal permitted. But even when supplied with these notes, readers of the translation may have some difficulty in reconstructing from the work written in a diffuse manner, the picture of the ancient Indian drama in its theatrical as well as literary aspect as it existed in the hoary antiquity. To give them some initial help the theory and practice of the ancient Indian drama have been briefly discussed below together with other relevant matters.

II. THE ANCIENT INDIAN THEORY OF DRAMA

1. Meaning of Nāṭya

13. The word "Nāṭya" has often been translated as 'drama' and the plays of ancient India have indeed some points of similarity with those of the Greeks. But on a closer examination of the technique of their production as described in the NŚ. ancient Indian dramas represented by the available specimens, will appear to be considerably different. Unless this important fact is borne in mind any discussion on the subject is liable to create a wrong impression. As early as 1890 Sylvain Lévi (pp. 423-424) noticed that Indian Nāṭya differed from the Greek drama from which the Westerners derived their early conception of the art. On this he says, "Le nāṭaka par sa nature autant que par son nom se rapproache de la dance scénique; le *drama* est faction mema" (*loc. cit*). But this statement needs ample clarification. For reasons stated above Levy could not properly utilize in

1. See M. Chok., The Nāṭyaśāstra and the Abhinavabhārati in IHQ.

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this connection the NŚ, which contains sufficient materials throwing light on the question.

14. The essential nature of the Nāṭya derived from its etymology cannot by any means be called fanciful. For in the Harivaṁśa[1] we meet with an expression like *nāṭakaṃ nanṛtuḥ* (they danced a play and the Karpūramañjarī (c. 1000 A.C.) has an expression like *saṭṭaaṃ ṇaccidavvaṃ* (a Saṭṭaka is to be danced or acted)[2] The terms like *rūpaka* or *rūpa* (representation) and *prekṣā* (spectacle), all denoting dramatic works, also characterize ancient Indian dramas and show their difference from the drama of the Greeks who laid emphasis on the plot and not on the spectacle. Of the six parts of the tragedy, the most typical of the Greek dramatic productions, Aristotle puts emphasis on the fable or the plot, and considers decoration to be unimportant. On this point the philosopher says:

"Terror and pity may be raised by decoration—the mere spectacle; but they may also arise from the circumstances of the action itself, which is far preferable and shows a superior poet. For the fable should be so constructed that without the assistance of the sight its incidents may excite horror and commisseration in those who hear them only; * * * But to produce this effect by means of the decoration discovers want of art in the poet, who must also be supplied with an expensive apparatus" (II. XIII).[3]

15. But in case of ancient Indian dramas the decoration (i.e. the costumes and make-up) mostly plays an important part. Equally with five other elements, such as gestures and postures *(āṅgika),* words *(vācika),* the representation of the Sattva, it gives the Nāṭya its characteristic form. But in the theatre of the Greeks, it was not the case. In the performance of tragedies, for example, they did not care much for the spectacle, if the declamation was properly made. For Aristotle himself says that, "the power of tragedy is felt without representation and actors" (II. III).[4]

16. Another peculiarity of ancient Indian dramas was their general dependence on dance (*nṛtta*), song (*gīta*), and instrumental music (*vādya*). Though the chorus of the Greek tragedy introduced in it some sort of dance and songs, the function of these elements seems to have been considerably different in the ancient Indian drama. Indian plays were produced through words, gestures, costumes, makeup, songs and dances and the instruments were played during the performance whenever necessary. But these different elements did not play an equal part in all the plays or their different types. According as the emphasis was to be put on words, music, or dance, a play or its individual part partook of the nature of what

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1. Viṣṇuparva, ch. 93, 28.
2. Ibid.
3. Poetics, *(Everyman's Library)* p. 27.
4. ibid. p, 17.

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the moderns would call 'drama', 'opera', 'ballet' or 'dramatic spectacle'.[1] Due to this nature, the ancient Indian drama which connected itself in many ways with song, dance and instrumental music, had a literary form which was different from that of the ancient Greeks. But it was not only due to its literary form, but also due to the technique of its production on the stage that the ancient Indian drama received its special character.

2. Four Aspects of *Drama*

17. To understand the technique of dramatic production one must have knowledge of the Styles *(vṛtti)* of dramatic production described in the NŚ. (XXII). These being four in number are as follows: the Verbal *(bhāratī)*, the Grand *(sāvatī)*, the Energetic *(ārabhaṭī)* and the Graceful *(kaiśikī)*. The theatrical presentation which is characterized by a preponderating use of speech (in Skt.) and in which male characters are to be employed, is said to be in the Verbal Style (XXII, 25ff). This is applicable mainly for the evocation of the Pathetic and the Mervellous Sentiments. The presentation which depends for its effect on various gestures and speeches, display of strength as well as acts showing the rise of spirit, is considered to be in the Grand Style (XXII. 38ff.). This is applicable to the Heroic, the Marvellous and the Furious Sentiments. The Style which includes the presentation of a bold person speaking many words, practising deception, falsehood and bragging and of falling down, jumping crossing over, doing deeds of magic and conjuration etc., is called the Energetic one. This is applicable to the Terrible, Odious and the Furious Sentiments (XXII. 55ff). The presentation which is specially interesting on account of charming costumes worn mostly by female characters, and in which many kinds of dancing and singing are included, and the themes acted relate to the practice of love and its enjoyment, is said to constitute the Graceful Style (XXII. 47ff). It is proper to the Erotic and the Comic Sentiments.

18. From a careful examination of the foregoing descriptions one will see that the Styles, excepting the Graceful, are not mutually quite exclusive in their application. On analysing the description of different types of play given in the NŚ., it will be found that the Nāṭaka, Prakaraṇa, Samavakāra and Ihāmṛga may include all the kāṅka, Bhāṇa and Vīthi, only sonic of these (XX. 88, 96). Hence one may call into question the soundness of the fourfold theoretical division of the Styles of presentation. But logically defective though this division may appear, it helps one greatly to understand the prevailing character of the production of a play as it adopts one or more of the Styles, and gives prominence to one or the other. It is a variation of emphasis on these, which is responsible for giving a play the character of a drama (including a dramatic spectacle), art opera or a ballet. Considered from this standpoint, dramas or dramatic spectacles like Nāṭaka,

1. H.H. Wilson. On the Dramatic System of the Hindus, *Calcutta*, 1827

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Prakaraṇa, Samavakāra and Ihāmṛga may in their individual Acts, betray the characteristics of an opera or a ballet. The Prahasana, generally an one Act drama, to be presented with attractive costumes and dance, may, however, to some extent, partake of the nature of a ballet. Dima, Vīthi, Bhāṇa, Vyāyoga and Utṛṣti- seem to be dramas devoid of much dance and colourful costumes.

3. The Theory of Imitation

19. After forming a general idea of Nāṭya, from the various terms used to denote it, one should enquire what ancient Indian theorists exactly meant by the term (Nāṭya) or what they regarded as being the essence of the dramatic art as opposed to the arts of poetry, fiction or painting. To satisfy, our curiosity on this point the NŚ. gives us the following passage which may pass for a definition of Nāṭya. "A mimicry of the exploits of gods, the Asuras, kings as well as of house-holders in this world, is called drama" (I. 120).

20. This description has some semblance with Cicero's view that 'drama is a copy of life, a mirror of custom, a reflection of truth". For this statement Cicero probably depends on Aristotle who considered that the art in general consisted of imitation (mimesis). But this does not help us very much to ascertain the nature of drama as an example of 'imitation'. For the Greek philosopher nowhere defines this very essentially important term. So when he declares that "epic poetry, tragedy, comedy, dythrambics as also for the most part the music of the flute and of the lyre all these are in the most general view of them imitations",[1] one can at best guess how drama imitates. There seems to be no such difficulty about understanding the view of ancient Indian theorists. The NŚ. lays down very elaborate rules as to how drama is to make mimicry of the exploits of men and their divine or semi-divine counterparts. It is due to the rules of representation that an ancient Indian drama has been called by the later theorists 'a poem to be seen' (SD. 270-271), By this term, epic or narrative poetry and fiction etc. are at once distinguished from drama which is preeminently a spectacle, including a mimicry of activities of mortals, gods or demigods. It may now be asked what exactly was meant by the word mimicry *(anukaraṇa)* used by Indian theorists. Did this mean a perfect reproduction of the reality? For an answer to this question we are to look into conventions of ancient Indian drama,

4. The Dramatic Conventions

21. That ancient Indian theorists turned their attention very early to the problem of dramatic representation, and enquired about the exact , place of realism or its absence in connection with the production of a play, is to be seen clearly from their very sensible division of the technical practice into "realistic" *(loka-dharmī,* lit. popular nature) and "conventional" *(nāṭya dharmī,* lit. theatrical nature)." By the realistic practice, the NŚ. (XIV. 62-63) means the reproduction

1. Poetics, p. 5

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of the natural behaviour of men and women as well as the other cases of natural presentation. But from the very elaborate treatment of various conventions regarding the use of dance, songs, gestures and speeches etc. by different characters, it is obvious that the tradition of the ancient Indian theatre recognized very early the simple ruth that the real art to deserve the name, is bound to allow to itself a certain degree of artificiality which receives its recognition through many conventions. One very patent example of this conventional practice on the stage, is speeches uttered 'aside' or as soliloquy. The NŚ. describes (XIV. 64-65) in general the convention as follows:—"If a play contains acts modifying traditional stories, supernatural powers and disregards the practice about the languages, and requires acting with playful use of Aṅgahāras, and possesses characteristics of dance, and requires conventional enunciations, and is dependent on itself. The Zonal division (XIX. 3-10) of the stage also is another instance of this kind. Besides, there are others (XIV. 11-17).

22. A locality might change with the actor walking a few steps over the stage[1]. Any Sanskrit play will furnish numerous examples of this convention. For example, in the first act of the Śakuntalā, the king appears at a distance from Kaṇva's hermitage, but shortly afterwards he enters it simply by taking a few steps over the stage, looking around and saying, "This is the entrance of a hermitage; let me enter it." By this kind of convention the inside and outside of a house was simultaneously presented.[2] The rule relating to this was as follows: According to the Zonal division, those who entered the stage earlier should be taken as being inside (a house) while those entering later are to be known as remaining outside it. He who enters the stage with the intention of seeing them (i.e. those entering earlier) should report himself after turning to the right. To indicate going to a distant locality one is to walk a good few steps over the stage, and to indicate going to a place nearby, a short walk only is needed, while a walk of medium duration would indicate going to a place at a medium distance. But in case a person leaves one country and goes to a distant land, this is to be indicated by closing the Act in which such an event occurs, and mentioning the same thing again in an Explanatory Scene at the beginning of the next Act. Examples of some of these conventional rules occur in the ninth Act of the Mṛcchakaṭika where Sodhanaka appears first as being at the gate of the court of justice, and enters it by making a pantomimic movement; then again he goes out to receive the judge and re-enters the court-room after him by simply walking over the same stage. And when the judge has started work, Śodhanaka again goes out to

1. Due to this kind of convention, scenes of the Sanskrit plays are not clearly separated as they are in a modern drama. This puzzled F. Hall who says: So far as is known, Hindu dramas have always been parted into acts; but never have they had scenes. It is somewhat to be wondered at, that the Hindus, with their inordinate love for subdivision, should have left these uninvented (Introduction to the Daśarūpa, pp. 28-29).
2. Ibid.

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call for the complainants. This going out consists of actually walking a few steps over the stage.

23. The advocates of extreme realism may find fault with these as unnatural, and the accusation cannot be denied; but on a closer examination of circumstances connected with the construction of a play as well as its production on the stage, it will be found that if the spectactors are to demand realism very rigidly, then no theatrical performance of any value, may be possible. Indians of ancient times never ran after this kind of absurdity. Critics of ancient Indian drama will do well to remember this and take care to understand the scope and necessity of various conventions relating to the dramatic production, so that they may better appreciate the art of great playwrights like Bhāsa, Kalidāsa, Śūdraka, Bhavabhūtī and Viśākhadatta.

5. Time and Place in Drama

24. Ancient Indian playwrights, unlike the majority of Greek tragedians, did never make any attempt to restrict the fictional action to a length of time roughly similar to that taken up by the production of a drama on the stage. In developing plots they had not usually any restriction on the length of time, provided that individual Acts included incidents that could take place in course of a single day, and nothing could be put in there to interrupt the routine duties, such as saying prayers of taking meals (XX. 23) ; and the lapse of time between two Acts, which might be a month of a year (but never more than a year)[1] was to be indicated by an Introductory Scene (praveśaka) preceding the second one (XX. 27-28). Similarly there was almost no restriction about the locality to which individual characters, and gods in their human roles were to be assigned, except that the human characters were always to be placed in India i.e. Bhārata-varṣa (XX. 97).

6. The Unity of Impression

25. In spite of having no rules restricting the time and place relating to different incidents included in the plot of a drama, the playwright had to be careful about the unity of impression which it was expected to produce. For this purpose the NŚ. seems to have the following devices :

The Seed *(bīja)* of the play as well as its Vital Drop *(binds)* was always to relate to every Act of the play, and the Hero was sometimes to appear in every Act or to be mentioned there (XX. 15,30).

26. An Act was not to present too many incidents (XX. 24). and such subsidiary events as might affect the unity of impression on their being directly presented, were merely to be reported in an Introductory Scene. Besides this, short Explanatory Devices were sometimes put in before an Act, to clarify the events going to occur in it (XXI. 106-111). All these, not only helped the play to guarantee

1. Bhavabhūti disregards this rule in the Uttara, in letting many years pass between Acts I and II.

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an unity of impression, but also imparted to its plot a rapidity of movement which is essential for any kind of successful dramatic production.

7. Criticism of Drama

27. Indians from very early times considered a play to be essentially 'a spectacle' (*prekṣā*) or things to be visualized; hence persons attending the performance of a play were always referred to (XXVII. 48-57) as 'spectators' or 'observers' *(prekṣaka)*[1] and never as audience (*śrotṛ*), although in it there was always the speech-element. This disposes of the question of judging the value of a drama except in connection with its production on the stage. This importance of the representational aspect of a play has possibly behind it an historical reason. Though in historical tithes we find written dramas produced on the stage, this was probably not the case in very early times, and the dialogues which constitute an important part of the drama were often improvised on the stage by the actors,[2] and this practice seems to have continued in certain classes of folk-plays till the late medieval times.[3] Hence the drama naturally continued to be looked upon by Indians as spectacles even after great playwright creators like Bhāsa, Kālidāsa, Śūdraka, Bhavabhūti and Viśākhadatta had written their dramas which in spite of theit traditional form were literary masterpieces.

28. Now, dramas being essentially things to be visualized, their judgement should properly rest with the people called upon to witness them. This was not only the ancient Indian view, even the modern producers, in spite of their enlisting the service of professional (dramatic) critics, depend actually on the opinion of the common people who attend their presentation of a drama. The judgement of a drama which is to depend on spectators has been clearly explained in the theory of Success discussed in the NŚ. (XXVII). In this connection one must take into account the medley of persons who usually assemble to witness a dramatic performance and what varying tastes and inclinations they might possess. For, this may give us some guidance as to what value should be put to their judgement which appears to have no chance of unity. In laying down the characteristics of a drama the NŚ. has the following: "This (the Nāṭya) teaches duty, to those who have no sense of duty, love to those who are eager for its fulfilment, and it chastises those who are ill-bread or unruly, promotes self-restraint in those who are disciplined, gives courage to cowards, energy to heroic persons, enlightens men of poor intellect and gives wisdom to the learned. This gives diversion to kings, firmness (of mind) to persons afflicted with sorrow, and (hints of acquiring)

1. *Prekṣā* occurring in the NŚ. seems to be the same as Pali, *pekkhā* in the Brahmajālasutta, see Lévi, II. p. 54.
2. M. Winternitz, Vol. I, pp. 101-102.
3. This was witnessed by the present writer in his early boyhood in the old-type Yātrās of Bengal, which have now disappeared altogether. Śri-Kṛṣna-kīrtāna of Early Middle Bengali literature seems to have been the musical forms.

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wealth to those who are for earning it, and it brings composure to persons agitated in mind. The drama as I have devised, is a mimicry of actions and conducts of the people, which is rich in various emotions and which depicts different situations. This will relate to actions of men good, bad and indifferent, and will give courage, amusement and happiness as well as counsel to them all" (I. 108-112).

29. There may be an objection against the foregoing passage that no one play can possibly please all the different types of people. But to take this view of a dramatic performance. is to deny its principal character as a social amusement. For the love of spectacle is inherent in all normal people and this being so, every one will enjoy a play whatever be its theme, unless it is to contain anything which is antisocial in character. The remarks of the author of the NŚ. quoted performance, merely shows in what diverse ways different types of play have their special appeal to the multitudinous spectators. And his very detailed treatment of this point, is for suggesting what various aspects a drama or its performance may have for the spectators. This manysidedness of an ideal type of drama has been very aptly summed up by Kālidāsa who says, "The drama, is to provide satisfaction in one [place] to people who may differ a great deal as regards their tastes" (Mālavi. I. 4). It is by way of exemplifying the tastes of such persons of different category that the NŚ. says: "Young people are pleased to see (the presentation of) love, the learned a reference to some (religious or philosophical) doctrine, the seekers after money to the topics of wealth, and the passionless the topics of liberation. Heroic persons are always pleased in the Odious and the Terrible Sentiments, personal combats and battles, and the old people in Puranic legends; and tales of virtue. And common women, children and uncultured persons are always delighted with the Comic Sentiment and remarkable costumes and make-up" (XXV. 59-61).

30. These varying tastes of individual spectators were taken into consideration by the author of the NŚ. when he formulated his theory of Success. Success in dramatic performance was in his opinion of two kinds : divine *(daivikī)* and human (*mānuṣī*) (XXVII. 2). Of these two, the divine Success seems to be related to the deeper aspects of a play and came from spectators of a superior order i.e. persons possessed of culture and education (XXVII. 16-17), and the human Success related to its superficial aspects and came from the average spectators who were ordinary human beings. It is from these latter, who are liable to give expression to their enjoyment or disapproval in the clearest and most energetic manner, that tumultuous applause and similar other acts proceeded (XXVII. 3, 8-18, 13-14 while spectators of superior order expressed rather calmy their appreciation of the deeper and more subtle aspects of a play (XXVII, 5, 6, 12, 16-17).

8. The Theory of Sentiments (*rasa*)

31. The spectators of a superior order did not, however, stop at seriously, and as was the want of the Indians of early times, made an attempt to find out the

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philosophy of it. It was not enough for them that the spectators enjoyed witnessing a successful dramatic performance. They were also curious to find out the process through which it provided enjoyment to them, and discovered what may be called the psychological basis of this enjoyment. Ancient writers on plays already realized the importance of psychology in classifying Heroes and Heroines according to their mental and emotional conditions (XXIV. 21 off; XXXIV. 15ff). This was because without a knowledge of psychology neither the playwrights could build up characters in a play nor could the actors and the actresses represent these on the stage for evoking Sentiments in the spectators. The theory of Sentiments occupy indeed an important position in the history of the ancient Indian literature.[1] But the succinct manner in which it has been formulated in the NŚ. gave rise to many problems which the later authorities are not all unanimous in solving.[2] However, in the light of their valuable discussions, the theory may be briefly stated as follows :

Men have as many as fortyone Psychological States *(bhāva,* lit. feeling) such as, love, mirth, sorrow, anger, energy, terror, disgust, astonishment, discouragement, (physical) weakness, apprehension, envy, intoxication, weariness, indolence, depression, anxiety etc. But among them all the first eight only have[3] a durable *(sthāyin)* effect on the human personality, and constitute the bases of Sentiments *(rasa)* while the remaining thirtythree have only a complementary *(vyabhicārin lit,* casual)[4] effect on it, and it is by strengthening the effects of the Durable[5] *(sthāyin)* Psychological States that they play their part in the evocation of Sentiments.

32. To understand the theory of Sentiments properly one must remember the distinction between the two groups of Psychological States. Those called Durable affect the human personality so profoundly that the person concerned forgets for the time being all other things in or around him. No one can deny that this is the case of the Psychological States of love and sorrow ; and according to the theory of Sentiments the same is true in case of other Psychological States as well.

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1. The theory of Sentiments (*rasa*) related originally to dramatic performance only, and was applied later to the poetical literature afterwards.
2. See A.B. Keith, Skt. Drama. pp. 316-319.
3. When one of these becomes a Durable Psychological State, some of the rest may then act as 'Complementary' or 'Transitory' Psychological States *(vyabhicāri-bhāva).* See SD. III. 34 gloss. Also see below.
4. *Vyabhicārin (vi-abhi-car-in)* really maans 'that which moves particularly (vi) towards *(abhi)* something,' It should be translated as 'Complementary' and not as Transitory' though it is ultimately such. The old rendering has been retained Apte justly says that 'the *Vyabhicāri-bhāvas* act as *feeders of* the prevailing (i.e, *sthāyin*) sentiment and strengthen it in various ways, whether openly or covertly.' See his Dictionary, *sub voce.*
5. Early writers translated the word *(sthāyin)* as 'Dominant.' But 'Durable' seems to be its real meaning. In some pages of the present work the old rendering has been retained through mistake. Readers are requested to make necessary changes.

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Hence each of the eight Durable Psychological States of a person gives him an experience of singular spiritual freedom.[1] This condition, ideal though it might be, does not last very long, and due to various reasons, may have afterwards complications which are far from pleasant. But it is a different matter when a cultivated spectator witnesses the Durable Psychological State of the Hero of a play reproduced on the stage by an able actor. Here the relevant representation of the Durable Psychological State acts as a stimulus in evoking in the spectator a verisimilitude of such a Psychological State, which is then called a Sentiment. The Sentiment being a vicarious experience does not affect him in any other way; and bringing in its wake a spiritual freedom,[2] it may be said to purify his soul. It is probably on a consideration like this that Aristotle spoke of catharsis (Gk, *katharsis)*[3] in connection with witnessing a drama of tragic contents which are not dissimilar to the Pathetic, the Odious and the Terrible Sentiments.

33. For appreciating the theory of Sentiments, it is also necessary to remember that the Psychological States, Durable as well as Complementary,[4] relate primarily to characters in a play, generally a Hero or a Heroine. The process through which his or her Durable Psychological States grow should receive our attention next. To illustrate this, let us take the case of the Pathetic Sentiment. It is the Durable Psychological State of sorrow that can evoke it. How does this State grow?' It grows from an affliction under a curse, separation from dear ones, loss of wealth, someone's death, captivity or similar other misfortune. Now all such things arc called *vibhāvas* (lit. causes of, *bhāvas)* or Determinants.[5] But this is not enough for our appreciation of the Durable Psychological States. For the spectators must witness this reproduced on the stage. This means that the effects of all these *vibhāvas* or Determinants upon the Hero or the Heroine should, be made manifest through acting. As a natural consequence of the *vibhāvas* or Determinants the characters concerned would shed tears, lament, change their colour or show drooping limbs etc. And these being the effect of the Durable Psychological States *(bhāva)* are called *anubhāvas* (sequel to *bhāvas)* or Cosequents.

34. The Complementary Psychological States *(vyabhicāri-bhāva)*[6] are so called because they come along with the Durable Psychological States, and

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1. See the note 2 below.
2. Viśvanātha compares the experience of a Sentiment with the realization of Brahman (*brahmāsvāda-sahodaraḥ*) See SD, III. 36.
3. *So far as* the present writer's knowledge goes, Aristotle's *katharsis* has not yet been satisfactorily explained. See Allardyce Nicoll, The Theory of Drama, London, 1937, pp, 119, 122-124; and also Lascelles Abercrombie, Principle of Literary Criticism in 'An Outline of Modern, London.
4. See the note 4 above.
5. *Vibhāva* really means that which distinctly (*vi*) causes a Psychological State (*bhāva*) and as such the current rendering seems to be inaccurate. Though the old rendering has been retained in the translation the readers are requested to take the word in the sense suggested.
6. See the note 4 in the previous page.

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strengthen the latter. For example, in case of the Pathetic Sentiment which arises from not having the desired union with the beloved one or from being separated from him, there occur the following Complementary Psychological States: indifference, langour, anxiety, yearning, excitement, delusion, fainting, sadness, dejection, illness etc. As these disappear after strengthening the Durable Psychological States they are called Complementary. But Durable Psychological States do not disappear like this and may indeed encumber the memory for a long time, if not for life. This relative strength makes them the vehicle of Sentiments (*rasa*).

35. The place of the Sātvika States *(bhāvas)* in the theory of Sentiments is not all clear from the NŚ. One later authority simply ignores these while giving his definition of *rasa* (sentiment), it seems with much justification.[1] In ultimate analysis these are nothing but the *inubbivas* or Consequents.

36. In spite of the learned theory of Sentiments formulated in the NŚ., the dramatic criticism never became in ancient India a preserve of the scholastic critics. The specialists in dramatic production never forgot that this was basically a social amusement and as such depended a great deal for its success on the average spectators. In the NŚ, it has been said clearly more than once that the ultimate court of appeal concerning the dramatic practice was the public (XX. 125-126). Hence any theory or a fixed set of rules, be it of the Nāṭyaveda or the NŚ. was at no time considered enough for regulating the criticism of a performance. This seems to be the reason why special Assessors appointed to judge the different kinds of actions occurring in a play (XXVII. 63-69) decided in, cooperation with the select spectators, who among the contestants deserved to be rewarded.

III. THE LITERARY STRUCTURE OF DRAMA

1. Two Major Types of Play[2]

37. Though the Indians unlike the Greeks paid no exclusive attention to the fable or the plot, they were fully conscious of its actual importance; and began very early to study the precess through which different plots assumed the form of plays presentable on the stage. After a study of available plays they generalized on their essential characteristics and formulated certain rules of their construction, not only for the guidance of future playwrights and stage-managers but also helping the right understanding of drama. It was indeed true that the ultimate court of appeal in case of judging a performance was the spectators. But a set of rules crystalizing the accepted traditions and technique were nonetheless necessary. For a creative artist, be he a *litterateur*, a painter or a musician, cannot properly fulfil his functions unless he keeps sufficiently close to the traditions and technique

1. See SD. III, 34 gloss.
2. Ibid.

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followed by his predecessors. Though he might be a genius, he would scarcely succeed, if he should scatter all these to four winds. It is for this reason that the scholars of ancient India directed very early their attention to the literary structure of plays. The first thing they did in this regard was to classify the very numerous plays which were already in existence by this time. Unlike the threefold division of the Greeks based on a consideration of the sentiment involved, such as tragic, comic and an admixture of the both the Indian classification depended on the subject-matter as well as technique of construction and presentation. To understand their point of view easily, it would be convenient to divide the ancient Indian plays into two groups according to their relative complexity.

38. Of the ten kinds of play, the Nāṭaka and the Prakaraṇa being more complex than the rest, belong to the *major types*. Anyone knowing sufficiently about their nature and construction, will have little difficulty in studying the remaining eight classes of play, which constitute the *minor types*. Of the two of the *major types* of play, it will be convenient to take up first Nāṭaka which is more important than Prakaraṇa.

(a) *Subject-matter* and Division into Acts

39. Nāṭaka is a play having for its subject-matter a wellknown story, and for its Hero a celebrated person of exalted nature. It describes the character of a person descending from a royal seer, the divine protection for him, and his many superhuman powers and exploits, such as success in different undertakings and amorous pastimes; and this play should have an appropriate number of Acts (XX, 10-12). As exploits of the Hero of a Nāṭaka have been restricted to his success indifferent undertakings including love-matters, it is a sort of 'comedy,' and as such it can never permit the representation of the Hero's defeat, flight or capture by the enemy or a treaty with him of the play which is the triumph or the prosperity of the Hero. But all these except his (the Hero's) death, could be reported in an Introductory Scene which may come before an Act. The presentation of the Hero's death was for obvious reasons impossible in a comedy.

40. The first thing that attracts the attention of a reader on opening a Nāṭaka, is its Prologue (*sthāpanā* or *prastāvanā*). But according to the NŚ. this was a part of the Preliminaries (*pūrvaraṅga*) and was outside the scope of the play proper (V. 171). That famous playwrights like Bhāsa, Kālidāsa and others wrote it themselves and made it the formal beginning of their dramas, seems to show that they made in this matter an innovation which as great creative geniuses they were fully entitled to.

41. But unlike Greek plays ancient Indian Nāṭakas are divided into Acts the number of which must sot be less than five of more than ten (XX. 57). These Acts, however, are not a set of clearly divided scenes as they are in modern western compositions of this category. An Act of the ancient Indian drama consists

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of a series of more or less loosely connected scenes[1] which due to its peculiar technique could not be separated in writing from one another. These, however, will constitute Acts when taken along with the Explanatory Devices related to them. The Act has three following characteristics:

i. Only the royal Hero, his queen, minister, and similar other important personages are to be made prominent in it and not any, minor character (XX, 18). This rule evidently follows from the leading position or importance of such characters.

ii. It is to include only those incidents which could take place in course of a single day (XX, 23). If it so happens that all the incidents occurring within a single day cannot be accommodated in an Act, the surplus events are to be reported in a clearly separated part of it called the Introductory Scene *(praveśaka)* where minor characters only can take part (XX, 27, 30). The same should be the method of reporting events that are to be shown as having occurred in an interval between two Acts (XX. 31). Evidently these latter should be of secondary importance for the action of play. But according to the NŚ. these should not cover more than a year (XX. 28). This allowance of a rather long period of time for dispensable events occurring between two Acts of a Nāṭaka was the means by which ancient Indian playwrights imparted speed to the action of the play and compressed the entire plot distributed through many events over days, months and years within its narrow framework suitable for representation within a few hours.

iii. An Act should not include the representation of events relating to feats of excessive anger, favour and gift, pronouncing a curse running away, marriage, a miracle, a battle, loss of kingdom, death, and the siege of a city and the like (XX. 20, 21). The purpose of this prohibition was probably that, when elaborately presented in an Act, these might divert much of the spectator's interest from the line of the principal Sentiment which the play was to evoke and might thereby interfere with the unity of impression which was expected from it.

(b) *Explanatory Devices*

42. The five Explanatory Devices *(arthopakṣepaka)* were adopted by playwrights for clarifying the obscurities that were liable to occur due to their extreme condensation of the subject-matter.

i. *An Introductory Scene :* An Introductory Scene is the most important among them. It has been shown before how ancient Indian playwrights divided the entire action of a Mob into two sets of events of which the one was more important than the other, and how they represented in its Acts the important set, whereas the less important ones were reported, whenever necessary, in Introductory Scenes. The other Explanatory Devices are as follows: An Intimating Speech *(cūlikā)*, a

1. See SD. III, 34 gloss.

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Supporting Scene *(viṣkambhaka)*, a Transitional Scene (*aṅkāvatāra*) and an Anticipatory Scene *(aṅkamukha)*.

ii. *An Intimating Speech* : When some points (in the play) ate explained by a superior, middling or inferior character from behind the curtain, it is called the Intimating Speech (XXI. 108).

iii. *A Supporting Scene* : The Supporting Scene related originally to the Opening Segment only of a Nāṭaka. Later it served sometimes the nature of an describing some incident or occurrence that is to come immediately after (XXI. 106-107).

iv. *A Transitional Scene* : When a scene which occurs between two Acts or is a continuation of an Act and is included in it, relates to the purpose of the Seed of the play, it is called the Transitional Scene (XXI. I I2).

v. *An Anticipatory Scene* : When the detached beginning of an Act is summarised by a male or a female character, it is called the Anticipatory Scene (XXI. 112).

(c) *The Plot and its Development*

43. The Plot or the subject-matter *(vastu) of* Nāṭaka may be twofold: "The principal" *(ādhikārika)* and the "incidental" *(prāsaṅgika)*. The meaning of the principal plot is obvious from its name, and an incidental plot is that in which the characters acting in their own interest, incidentally further the purpose of the Hero of the principal plot (XXI. 2-5). The exertion of the Hero for the object to be attained, is to be represented through the following five stages (XXI. 8) ; Beginning *(ārambha)*, Effort *(prayatna)*, Possibility of Attainment *(prāpti-sambhava)*, Certainty of Attainment *(niyatāpti)* and Attainment of the Result *(phalaprāpti)*. Besides these aspects of the action and the plot of a Nāṭaka, the elaboration of the latter has been viewed as depending on its division into the five Segments *(sandhi) which* are as follows: Opening *(mukha)*, Progression *(pratimukha)*, Development *(garbha)*, Pause (*vimarśa*) and Conclusion *(nirvabaṇa)*. These, however, do not necessarily coincide with five Acts ; and a Segment may well include more Acts than one. And the plot has been further analysed and described to give detailed hints as to how the playwright was to develop an interesting play imparting to it all possible literary and dramatic qualities. The Segments have also been analysed again with a similar purpose.

Kālidāsa's Śakuntalā and Bhāsa's Svapnavāsavadattā are well-known examples of Nāṭaka.

44. *Prakaraṇa*. The second species of ancient Indian play, is a Prakaraṇa which resembles a Nāṭaka in all respects except that "it will be drawn from real life and the most appropriate theme is love. The Hero may be a Brahmin, merchant, minister, priest, an officer of the king or the leader of an army (XX. 49-5I). Female characters in it include a courtezan or depraved woman of good family

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(XX. 53).[1] But the courtezan should not meet the Hero when he is in the company of a lady or gentlemen of high family, and if the courtezans and respectable ladies must meet on any account, the former are to keep their language and manners undistorted (XX. 55-56). From these and other features, the Prakaraṇa has been called a bourgeois comedy or comedy of manners of the rank below royalty. Śūdraka's Mṛcchakaṭika and Bhavabhūti's Mālatīmādhava are well known examples of the Prakaraṇa.

2. Eight Minor Types of Play

45. *Samavakāra* : Samavakāra is the dramatic representation of some mythological story which relates to gods and some well. known Asura, who must be its Hero. It should consist of three Acts which are to take for their performance eighteen Nāḍīkās (seven hours and twelve minutes).[2] Of these the first Act is to take twelve and the second four, and the third two Nāḍikās only. The subject-matter of Samavakāra should present deception, excitement or love, and the number of characters allowed in it are twelve. And besides this, metres used in it should be of the complex kind (XX. 63-76).

No old specimen of this type of drama has reached us. From the description given in the NŚ. it seems that Samavakāra was not a fully developed drama, but only a dramatic spectacle based on a mythological story. It naturally receded into background with the advent of full-fledged literary dramas, like those of Bhāsa and Kālidāsa.

46. *Īhāmṛga* : Ihāmṛga is a play of four Acts in which divine males are implicated in a fight over divine females. It should be a play with well-ordered construction in which the plot of love is to be based on causing of discord among females, carrying them off and oppressing (the enemies), and when persons intent on killing are on the point of starting a fight, the impending battles should be avoided by some stratagem (XX. 78-82). No old specimen of this type of play has been found. From the description given in the NŚ. it seems that Ihāmṛga was a play of intrigue, in which gods and goddesses only were involved.

47. *Ḍima* : Ḍima is a play with a well-constructed plot and its Hero should be well-known and of the exalted type. It is to contain all the Sentiments except the Comic and the Erotic, and should consist of four Acts only. Incidents depicted in it are mostly earthquake, fall of meteors, eclipses, battle, personal combat, challenge and angry conflict. It should abound in deceit, jugglery and energetic activity of many kinds. The sixteen characters which it must contain are to include different types, such as gods, Nāgas, Rākṣasas, Yakṣas and Piśācas (XX 84-88).

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1. As Wilson did not know this he said: We may, however, observe to one honour of the Hindu drama that the *prakīyā* or she who is the wife of another is never to be made the object of dramatic intrigue, a position which could sadly have cooled the imagination and curbed the wit of Dryden and Congrave. See Select Specimens of Hindu Themes, Vol. I and II.
2. Ibid.

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No old or new example of this type of play has reached us. It seems that like Samavakāra this was a dramatic spectacle rather than a full-fledged drama. With the advent of literary plays of a more developed kind, it has become extinct.

48. *Vyāyoga* : Vyāyoga was a play with a well-known Hero and a small number of female characters. The events related in it were to be of one day's duration. It was to have one Act only and to include battles, personal combat, challenge and angry conflict (XX. 90-92). Bhāsa's Madhyama-vyāyoga is a solitary old specimen of this type of play.

49. *Utsṛṣṭikāṅka* : Utsṛṣṭikāṅka or Aṅka is an one-act play with a well known plot, and it includes only human characters. It should abound in the pathetic Sentiment and is to treat of women's lamentations and despondent utterances when battle and violent fighting have ceased, and its plot should relate to the downfall of one of the contending characters (XX, 94-loo). Bhāsa's Ūrubhaṅga seems to be its solitary specimen. This type of play may be regarded as a kind of one-act tragedy.

50. *Prahasana* : Prahasana is a farce or a play in which the comic sentiment predominates, and it too is to consist mostly of one Act only. The object of laughter was furnished in this, mainly by the improper conduct of various sectarian teachers as well as courtezans and Dhūrta or gallant crooks (XX 102-106). The Mattavilāsa and the Bhagavadajjukīya are fairly old specimens of this type of play.

51. *Bhāṇa* : Bhāṇa is an one–Act play with a single character who speaks after repeating words of persons who remain invisible, throughout. This play in monologue relates to one's own and other's adventures. It should always include many movements which are to be acted by a Dhūrta (or gallant crook) or a Viṭa (XX, 108-110). The Bhāṇas included in the collection published under the title the Caturbhāṇi[1] seem to be very old specimens of this type of play.

52. *Vīthi* : Vīthi should be acted by one or two persons. It may contain any of the three kinds of characters superior, middling and inferior (XX. 112-113). It seems to be a kind of a very short one-Act play. But one cannot be sure about this; for no specimen of this type of play has come down to us.

3. The Characterization in a Play

53. As it is admitted that a drama is not actually such till it is produced on the stage, the most important thing after the organization of the plot is building up the characters. The relative importance of the plot and the characterization may be best understood if we compare the art of drama with that of painting; and the drama being, primarily, a spectacle, the similarity between the two is quite natural. Hence it will not be wrong to say that the plot is comparable to the lines and the characterization to the colours. It is on a consideration like this that one will

1. See the ed. of the work with a Hindi translation by Dr. Motichand and Dr. V.S. Agrawal, Bombay, 1960.

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easily appreciate the discussion on the types of characters to the NŚ, (XXXIV). First of all, the characters have been broadly divided into three types according to their human qualities as superior, middling and inferior (XXXIV, 2-3). Then the three types among the males have been described (XXXIV. 3-9); this is followed by the description of the three corresponding types among the females (XXXIV. 9-14). Women being biologically different, the principle of classification in their case has been a little different. But the treatment of characters does not stop there. A more practical classification according to their relative importance in the drama is then taken up. First come the Hero and the Heroine who are the leading characters. Naturally their entourage also have a share in the discussion (XXXIV. 17 ff.). A more or less elaborate description of these, which follow; made it easy for the playwrights to build up the characters by putting in their mouth appropriate words which the changing dramatic situations demanded. These words constituted an essential part of the Verbal Representation (*vācikābhinaya*). And pursuing the method described, the playwright as well as the actors could express properly all possible nuances of feelings as well as meanings, for calling up the Psychological States which are to evoke the Sentiments.

4. Diction of a Play

54. When the playwright has organized his plot and conceived the characters, he is to give proper forms to the language to be put in their mouth. Here he faces a difficult test of his abilities. As in the case of other types of literature, this language cannot be words as they are spoken in everyday life. Moreover the time being limited the speeches should be as brief as possible, and in some cases, not only to break the monotony but also to heighten the charm otherwise, metrical passages should be introduced. Besides, there should be adopted other means to get the maximum benefit from the speeches for furthering the representation of the character.

55. *Use of Metre* : One of the first things to receive the attention of ancient Indian writers on dramaturgy was the importance of verse in a dramatic dialogue. They discouraged long and frequent prose passages on the ground that these might prove tiresome to spectators (XX, 34). After giving a permanent place to verse in drama ancient Indian theorists utilized their detailed knowledge of the structure of metres which varied in caesura as well as the number and sequence of syllables in a *pāda* or foot (XV. 38ff, XIV. I-86), for heightening the effect of the word used, by putting them in suitability of particular metres to different Sentiments. For example, the description of any act of boldness in connexion with the Heroic and the Furious Sentiments is to be given in the Arya metre, and compositions meant to express the Erotic Sentiment should be in gentle metres such as Mālinī and Śrīdharā (Mandākrāntā), and the metres of the Śakkarī and the Atidhṛti types were considered suitable for the Pathetic Sentiment (XVII, 110-112). In this regard ancient Indian theorists, and for that matter, ancient

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Indian playwrights anticipated the great Shakespeare who in his immortal plays made "all sorts of experiments in metre."

56. *Euphony* : After considering the use of metres the author of the NŚ. pays attention to euphony and says, "The uneven and even metres which have been described before should be used in composition with agreeable and soft sounds according to the meaning intended.' "The playwright should make efforts to use in his composition sweet and agreeable words which can be recited by women. A play abounding in agreeable sound and sense, and containing no obscure or difficult words unintelligible to the country people, having a good construction, fit to be interpreted with dances, developing Sentiments ..... becomes fit for representation to spectators" (XXII. 119-122).

57. *Suggestive or Significant names* : Another important aspect of the diction was the suggestive or significant names for different characters in a play, It has been said of Gustave Flaubert that he took quite a long time to find out a suitable name for the prospective hero and heroine of his novels, and this may appear to be fastidious enough. But on discovering that Indian theorists two milleniums ago laid down rules about giving names to the created characters (XIV. 30-36), we come to appreciate and admire the genius of the great French writer.

58. *Variety of Languages or Dialects* : The use of Sanskrit along with different dialects of Prakrit (XVIII. 36-61) must be ascribed to circumstances in the midst of which the ancient Indian drama grew up. The dramas reflect the linguistic condition of the society in which the early writers of plays lived. As the speech is one of the essential features of a person's character and social standing, it may profitably be retained unaltered from the normal. Even in a modern drama, dialects are very often used though with a very limited purpose.

IV. THE ANCIENT INDIAN DRAMA IN PRACTICE

1. Occasions for Dramatic Performance

59. The Indian drama like similar other forms of ancient art and poetry seems to have been of religious origin, and it developed probably out of dances and songs in honour of a deity like Śiva who in later times came to be styled the great dancer-actor *(naṭarāja). As* time passed, the dance with songs gradually assumed the form of regular dramatic spectacles, and the range of subjects treated was extended beyond the legends connected with the exploits of a particular deity. It is just possible that this development of the religious aspect came in course of time to be partially arrested, and plays began to be composed more with a purely secular character. This change considerably loosened its original connexion with popular deities. Possibly due to this the ancient Indian drama in the historic period of its career, is found to be acted sometimes for moral edification as in the case of the Buddhist plays, sometimes for the aesthetic enjoyment of the elite as in the case of Kālidāsa's works, and sometimes in honour of a deity as in case of one of

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Bhavabhūti's plays. In spite of its various uses, the ancient Indian drama unlike its modern counterparts did possibly never become an ordinary amusement of everyday life. It was mostly on special occasions like a religious festival, a marriage ceremony, a king's coronation, or a friend's visit that dramatic performances were held (1V. 269 ; AD. 12-14). But among all these occasions religious festivals were the most common for the performance of a drama. It was natural that on such occasions the drama was a popular entertainment as well, the public being then in a holiday mood.

60. Another fact about the dramatic performances of ancient India was that these were sometimes held in the form of contests (XXVII. 2-22, 71, 77-79). Different groups of actors vied with one another for winning people's appreciation, and reward for their skill in art. This, however, does not seem to have been a regular feature of the ancient Indian drama as was the case with that of the Greeks; and theatrical troupes gave performance also for money without any spirit of rivalry towards others, and were paid by the rich people or the different guilds.

2. Time of Performance

61. Except in the midnight or at noon or, at the time of the morning and evening prayers, the ancient Indian drama could be performed almost at any part of the day or of the night. But this does not mean that any play could be produced at any allowable time during the twentyfour hours. Though at the command of the king or the patron, the director of a theatrical party could overlook strict rules in this regard, the time of performance was to be regulated according to the nature of the subject-matter of an individual play. For example, a play based on a tale of virtue was to be performed in the forenoon ; a performance which was rich in instrumental music, and told a story of strength and energy; was to be held in the afternoon, and a play which related to the Graceful Style, the Erotic Sentiment, and required vocal and instrumental music for its production, was to be performed in the evening ; but in case of plays which related to the magnanimity of the Hero and contained mostly the Pathetic Sentiment, performance was to be held in the morning (XXVII. 88-99).

62. Though in modern tines dramatic performance is mostly held in the evening, ancient Indian rules regarding the assignment of a play of a particular type to a particular part of the day or of the night, need not be considered queer in any way. On the other hand, they appear very much to have been based on a proper understanding of the effect of time on the ever-changeable nature of human personality.[1] Even if a play based on a tale of virtue or of woe, when properly

1. That the Rāgas and Rāgiṇis of Indian music of later times were assigned to clearly marked parts of day and night, seems to betray an influence of the very early tradition of restricting the performance of different kinds of play to different times. (This note has been added at the suggestion of our friend).

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presented on the stage, might be appreciated at any time, it had better chance of impressing the spectator in the forenoon or in the morning, when after the night's sleep and rest, he could be the most receptive in regard to these Sentiments. That a play including a story of energy and strength can better be assigned to the afternoon is to be explained on the assumption that on taking rest after meals at the completion the morning's activities, one becomes psychologically more susceptible to appreciation of stories of strength and energy, presented on the stage. In a similar manner, a play with love as its principal theme (i.e. with the Erotic Sentiment) may be presented on the stage with more effect in the evening, when after the day's work, one may naturally be in a mood to enjoy the company of his dear woman, be she his wife or the hetaera.

3. The Playhouse or the Theatre

63. The NŚ. describes various types of playhouse, and their different parts have been mentioned to some extent in detail. But in the absence of evidence the like of which has been copiously available in case of the Greek theatre, it cannot be said how far the ancient Indian plays were performed in specially constructed theatres. It may be possible that only kings and very wealthy people owned playhouses constructed according to the NŚ. while dramatic spectacles meant for the common people were held in the open halls called the Naṭ mandir (Nāṭya-mandira) in front of temples, or in a temporarily devised theatre under the cover of a canopy, as in the case of the modern Bengali Yātrās which seem to have unmistakable resemblance and connexion with the ancient Indian Nāṭya described in the NŚ. One remarkable feature of the playhouses described there is that they are of a very moderate size, the largest among them (meant for mortals) being only thirtytwo yards long and sixteen yards broad, capable of accommodating about four hundred (400) spectators. This is in sharp contrast with the Athenian theatre which sometimes held as many as fifteen thousand (15,000) people.

64. The comparative smallness of the ancient Indian theatre was a necessary consequence of the peculiar technique of the dramatic production. For in a large playhouse the spectators could not all have heard the delicate points on which depended in no small measure success of a performance. The inordinately large Athenian theatre was not much handicapped in this respect, for the Greek drama depended on a considerably different technique.

65. The NŚ. describes three main types of playhouse; oblong (*vikṛṣṭa*), square *(caturasra)* and triangular *(tryasra)*. These again might be large, medium or small, with their length respectively as one hundred and eight, sixtyfour, and thirtytwo cubits. This gives altogether nine different varieties of theatres, viz. (i) the large oblong, (ii) the large square, (iii) the large triangular, (iv) the medium oblong, (v) the medium square (vi) the medium triangular, (vii) the small oblong, (viii) the small square and (ix) the small triangular. These nine types can also be

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measured in terms of *daṇḍas* instead of that of cubits. This will give us eighteen different dimensions of playhouse. But NŚ. is silent about the use of the playhouse measured in terms of *daṇḍas,* and the playhouse of the largest types measuring 108 cubits in length have been prohibited by the NŚ. for the mortals. And it has been mentioned before that a playhouse more in area than thirtytwo yards in length by sixteen yards in breadth, has been prescribed for them. This should be divided into three parts: (i) the tiring room *(nepathya)* (ii) the stage *(raṅgapīṭha* or *raṅgaśīrṣa)* and (iii) the auditorium *(raṅgamaṇḍala).* Of these the tiring room would be at one end of the theatre and would measure sixteen yards by four yards. On the two sides of the stage there should be two Mattavāraṇīs, each occupying an area of four yards by four yards and having four pillars. Thus the area to be occupied by the seats of spectators would be twentyfour yards by sixteen yards.

66. The tiring room *(nepathya)* was the place in which the actors and the actresses put on the costumes suited to the different roles, and from this place, the tumults, divine voices *(daiva-vāṇī)* and similar other acts proceeded. This part of the theatre was separated from the stage by two screens over its two doors. Between these two doors the members of the orchestra *(kutapa)* were to sit and the direction facing them was to be considered conventionally the cast.

4. Representation

67. To understand the technique of representation of the ancient Indian drama one must remember that it avoided stark realism and gave utmost scope to imagination and fancy. The one unmistakable evidence of this is the total absence of any painted scenery from the stage. This is but a negative side of it. If the Indians avoided bringing in any kind of artificial scenery, they made positive efforts in communicating the meaning of the drama and evoking the Sentiment *(rasa)* in the spectators through suggestive use of colours in the costume and make-up of the actors, and rhythmic movements of many kinds which have been summed up in their theory of four representation *(abhinaya)* such as *āṅgika, vācika, āhārya,* and *sāttvika* (VI. 23).

(a) *Physical Representation*

68. Among these, the *āṅgika* should be discussed first. This consists of the use of various gestures and postures of which the NŚ. gives elaborate descriptions. Different limbs have been named and their manifold gestures and movements described, with various significance attached to each one of them (VIII-XII). For example, the head has thirteen different gestures which are as follows:

Ākampita : Moving the head slowly up and down.

Kampita : When the movements in the Ākampita head are quick and copious. (Uses): The Ākampita head is to be applied in giving a hint, teaching, questioning, addressing in an ordinary way (lit. naturally), and giving an order.

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The Kampita head is applicable (lit. desired) in anger, argument, understanding, asserting, threatening, sickness and intolerance.

Dhuta and Vidhuta : A slow movement of the head is called the Dhuta, and when this movement is quick it is called Vidhuta. (Uses): The Dhuta head is applicable in unwillingness, sadness, astonishment, confidence, looking side ways, emptiness and forbidding (any one).

The Vidhuta head is applied in an attack of cold, terror, panic, fever and the first stage of drinking (i.e. intoxication).

Parivāhita and Udvāhita : When the head is alternately turned to two sides it is called the Parivāhita, and when it is once turned upwards it is known as the Udvāhita, (Uses): The Parivāhita head is applicable in demonstration, surprise, joy (effort of) remembering.

The Udvāhita head is to be applied in representing pride, showing height, looking high up, self-esteem and the like.

Avadhuta : When the head is once turned down it is called the Avadhuta. (Uses): it is to be applied in (communicating) a message, invoking a deity, conversation and beckoning (one to come near).

Añcita : When the neck is slightly bent on the side the Añcita head is the result. (Uses): It is applicable in sickness, swoon, intoxication, anxiety and sorrow.

Nihañcita : When two shoulders are raised up with the neck bent on the side the Nihañcita head is produced. (Uses): It is to be used by women in pride, Amorousness (vilāsa), Light-heartedness (lalita), Affected Indifference *(bibboka),* Hysterical Mood *(kilakiñcita),* Silent Expression of Affection *(moṭṭāyita),* Pretended Anger *(kuṭṭamita),63* Paralysis *(stambha)* and Jealous Anger (māna).

Parāvṛtta : When the face is turned round, the Parivṛtta head is the reault. (Uses): It is to be used in turning away the face, and looking back and the like.

Utkṣipta : When the face is raised up the Utkṣipta head is the result. (Uses): It is used indicating lofty objects, and application of divine weapons.

Adhogata : The head with the face looking downwards is called the Adhogata. (Uses): It is used in shame, bowing (in salutation) and sorrow.

Parilolita : When the head is moving on all sides, it is called Parilolita. (Uses): It is used in fainting, sickness, power of intoxication, possession by an evil spirit, drowsiness and the like.

69. The eyes are similarly to have different kinds of glance according to the Psychological States *(bhāva)* and Sentiments *(rasa)* they are to express. Eyeballs too arc liable to similar changes to create impressions of different feelings and emotions, and so are eyebrows, the nose, cheeks, the chin, and the neck. Hands, however, are the most important limbs in the making of gestures. Gestures and movements of hands fall into three classes, viz. single *(asaṃyuta),* combined *(saṃyuta)* and dancehands *(nṛtta-hasta).* Single-hand gestures and movements

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relate to one hand only, while combined hands to both the hands. The following are examples of the three kinds of hand-gestures:—*Patāka* (single hand): The fingers extended and close to one another and the thumb bent. *Añjjali* (combined hand): Putting together of the two Patāka hands is called the Añjali. *Caturasra* (*dance-hand*): The Kaṭakāmukha hands held forward eight Aṅgulis apart [from each other on one's breast, shoulders and elbows on the same level. Besides these gestures, hands have varied movements which are characterized by the following acts: drawing upwards, dragging, drawing out, accepting, killing, beckoning, urging, bringing together, separating, protecting, releasing, throwing, shaking, giving away, threatening, cutting, piercing, sqeezing and beating (IX. 161-163).

70. From the foregoing discussion about the gestures it is apparent that their uses fall into two different categories, viz. realistic and conventional. Of these two types, the gestures used conventionally far outnumber those of the other kind. But this should not appear strange. For ancient Indian dramatists and theatrical producers were fully conscious of the limited scope of realism in arts of various kinds, and hence they conceived action as something very closely allied to dance. This demanded that while moving on the stage with or without uttering any word, the actors should gesticulate rhythmically, to impart grace and decorative effect to their figures. For this very purpose another set of gestures called Dance-hands (*nṛtta-hasta*) are also to be used. As their name implies these hands were exclusively to be used in dance, but for reasons mentioned above they were sometimes utilized at the time of declamation or recitation. Lower parts of the body down to the feet are also to be similarly used. Among these, feet are the most important. On them depend different movements of the entire body as well as various standing postures. Movements of feet are of three kind, viz, ordinary gait, Cārī and Maṇḍala. Of these, the Cārī is a simple movement of the feet (XI.) while Maṇḍala, is a series of such movements considered together (XII.). During the stage-fighting the two combatants are to move with Cārīs and Maṇḍalas in accompaniment with suitable music. And the gait is very valuable for the representation of different roles. In this matter too, convention plays a very considerable part. The NŚ, lays down elaborate rules about the width of footsteps and the tempo of the gait for different characters according to their social position, age, sex, health and feeling as well as the peculiar environments in which they might be placed (XIII. 1-157).

(b) *Music accompanying the foot movement*

71. The rational attitude of the ancient Indians to convention in producing plays has already been noticed. This was nowhere better illustrated than in the movement of different characters on the stage, especially their entrance and exit. For they must not only come and go by measured steps, but their movements were to be accompanied by suitable music, instrumental as well as vocal.

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Instruments played were drums, flutes and the stringed ones. And about the playing of drums of different kind, there were a set of definite rules. The same was the case with the songs called Dhruvās which were to be sung at the time. One large chapter (XXXII) gives very detailed instructions about the performance of these songs. They are comparable to the background music of the modern film-plays. But unlike their modern counterparts, they were performed on the stage in full view of the spectators. Though this may appear as bizarre, ancient Indian experts had a different notion in this regard.

72. Once it was admitted that the play was only an imitation of the reality and not the reality itself, they made the maximum use of this liberty to add to the suggestive function of music in furthering the main object of the play, which was to evoke Sentiments. The necessity of such a procedure was real in their eyes when different characters came in view of the spectators, but did not start speaking or had finished that. Hence the instruments like drums and flutes began to be played as soon as any character began entering the stage after tossing the curtain, and this did not cease till he occupied the proper position and began speaking. The same was the process of his quitting the stage. It was also at such a time that the Dhruvā was sung. This use of the instrumental and vocal music to the dance-like foot-steps of the acts and actresses at once imparted to the play the character of a ballet as well as of an opera. Rules enjoining musicality to the speech in a play brought it again nearer to an opera. Such rules are being described below.

(c) ***Vocal Representation***

73. Another means of theatrical representation is the use of speech. It relates to the proper musical notes *(svara)*, voiceregisters *(sthāna)*, pitch of vowels *(varṇa)*, intonation *(kāku)*, speech-tempo (*laya*) to be used in reciting or declaiming a passage for the purpose of evoking different Sentiments in the spectators. For example, to call forth the Comic and the Erotic, Sentiments a passage should be recited with the Madhyama and the Pañcama notes, and for the Heroic and the Marvellous Sentiments the Sadja and the Ṛṣabha, and for the Pathetic Sentiment the Gāndhāra and Niṣāda, would be the suitable notes (XIX. 38-40).

74. To call a person staying at a distance, the voice should proceed from the head-register (*śiras*), and when he is at a short distance it should be from the chest *(uras)* and for calling a man at one's side the voice from the throat-register ***(kaṇṭha)*** would be proper (XIX. 43). For any such speech with the Comic and the Erotic Sentiments, the prevailing pitch would be Udātta (acute) and Svarita (circumflex), while in the Heroic, the Furious and the Mervellous Sentiments it should be Udātta and Kampita. In the Comic and Erotic Sentiments the speech-tempo should be medium, in the Pathetic slow, and in other Sentiments a quick tempo is appropriate (X1X. 59). Besides the above aspects of speech, close attention was to be given to an observation of rhythm and cadence. And the

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metrical character of any passage in verse was to be fully expressed in its recitation or declamation. Fot this purpose the Nāṭyaśāstra devotes nearly two full chapters (XV-XVL) which discuss prosody and allied topics.

(d) *Costumes and Make-up*

75. Important elements in theatrical representation of our days are the various stage appliances such, as painted scenery, costumes and make-up. However able the actors and actresses might be in delivering the speeches assigned to their roles, without being placed against properly painted scenery and without having proper costumes and make-up, by their acting and delivery alone they cannot create that kind of stage-illusion which is necessary for the success of a modern dramatic production. But in the ancient Indian stage there was no painted scenery. Hence the actors had to depend a great deal upon costumes and make-up. By the term Āhāryābhinaya ancient Indian theorists understood these two items (XXIII).

(e) *The Mise-en-scène*

76. Though painted scenery is considered indispensable in the 'modern theatre', the ancient Indians having a considerably different conception of drama, did not require its aid for the production of a play. The wall that separated the tiring room *(nepathya)* and the stage, together with the screens covering the two doors connecting the stage and the tiring room, served as the background to show off to advantage the figures of performers. And these, the wall and the screens, possibly did not contain anything other than the usual decorative designs. This simplicity in the character of the scenic apparatus was a necessary concomitant of the peculiar technique of the ancient Indian drama, and its cause may be looked for in its early history. The introduction of magnificent scenery appears to be a very late development in the history of drama. It is well known that the back-scene of the Shakesperian stage consisted of a bare wall, and anything in the way of spectacular effect was created by the movements and grouping of actors.

77. The production of an impression by means of painted scenery would have been alien to the taste of the ancient Indians who were more or less conscious of the limitation of realism in their various arts. In order to make the spectators visualize the place and time of the plot in hand, the ancient Indians had a different device. Numerous descriptions of place and time composed in rhythmic prose and verse, which are scattered over the classical Indian plays served very efficiently indeed the purpose of painted scenery. When properly spoken or sung, these passages very easily created an illusion of the place or the time described. The elaborate description of Vasantascenā's magnificent residence in the Mṛcchakaṭika was calculated to call up vividly its picture before the mind's eye. The same thing may be said of the grand description of the Daṇḍaka forest in the Uttararāmacarita. This device of making a scene lively, has been utilized by Shakespeare also. In appreciation of his very beautiful description of place and

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time, one critic says, 'The plays are full of such descriptive passages as can nullify the achievements of decorators and mechanics." It has already been mentioned that in the Shakesperian stage too painted scenery was unknown.

78. There being no scenery of any kind in the ancient Indian theatre which made no effort at extreme realism, the spectators were required to use their imagination to the utmost. Demand on the spectators' imagination made by the ancient Indian producers of plays was further testified by their rules of convention of Zonal division *(kakṣā-vibhāga)* of the stage (XIV. 1-15).

79. Though painted scenery was not in use in the ancient Indian theatre, objects like hills, carriages, aerial cars, elephants etc. were sometimes represented on the stage by suggestive models (*pusta*) of these. According to the NŚ. the model works were of three kinds, viz. *sandhima* which was made up of mat, cloths or skins, wrapped round something, *vyājima* which was a mechanical contrivance of some kind, and *ceṣṭima* or moving objects or mechanical toys. From Dhanika, the commentator of the Daśarūpa (II. 67-58), we learn about a model-work of an elephant for the production of the Udayanacarita, and the Mṛcchakaṭika owes its name to the toy cart which plays an indispensable role in the story.

V. DATE OF THE NĀṬYAŚĀSTRA

80. The scholars during the-last one hundred years examined the work to ascertain its date;[1] and their labours were not fruitless. The first important contribution in this regard was made by Paul Regnaud who after a critical study of the rhetoric and the metrics of the work concluded that it might go back to 100 B.C.[2] Next should be mentioned, Haraprasad Shastri who on the strength of certain data concluded that the NŚ. might be placed in the second century B.C.[3] But on the basis of the Prakrit passages (XXXII) Jacobi placed it in the 300 A.C[4] Mahāmahopādhyāya (late Dr.) P.V. Kane considered that the NŚ. could not have been written later than that century,[5] and this implied that it might be still earlier. Later researches proved the worth of this valuable suggestion. In 1933 the present translator discussed, in detail, some important data of the NŚ. and concluded that the work existed in 200 A.C.[6] and might even go back to 100 B.C. This attracted the notice of Dr. Kane (now a National Professor) who wrote in 1951, "Although I do not agree with several things he says, the date he arrives at cannot, in my opinion, be far from truth."[7] This was encouraging indeed. When the first edition

1. See Intro. Text.
2. See Intro. Text.
3. See Journal and Proceedings of the Asiatic Society, Bengal, Vol V (New Series) pp. 351 ff.
4. Intro. Bhavisattakaha, p. 84.
5. I. Ant. XL. 1917, 1771f.
6. JDL. vol. XXV. 1934.
7. P.V. Kane, Hist. of Skt. Poetics, and ed. p. 40.

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of the present work was published, the translator still stuck to the conclusion referred to above. But when the critical edition of the NŚ. Vol. II (XXVIII-XXXVI)[1] was completed, he thought that the work might go back even to 200 B. C. and this view was expressed in the introduction to this.[2] The translator is not ashamed to admit that his idea of the date of the work again underwent a change after he had revised the critical edition of the volume I of the text (I-XXVII), and had separated in the process the original work from what should be considered later additions; he then finally came to believe that the antiquity of the work could still be pushed upwards, and it was most proabably written in the fifth century B.C. All the arguments in favour of such a conclusion have been given in detail in the introduction to the volume I of the text.[3] The most important among them are given below.

81. From a very close study of the Sanskrit[4] of the work we find that its vocabulary points to a period between 500 and 300 B. C. Quite a large number of words used in it became totally forgotten, and some are found only in very old works. As there occur in the NŚ, *ārṣa* forms like *gṛhya* (for *gṛhītvā*) and *chādya* (for *chādayitvā*),[5] it seems to be not much later than Pāṇiṇi whose grammar was still not yet an established authority at the time. The peculiar position of Prakrit and the use of its seven dialects such as, Māgadhī, Āvanti, Prācyā, Śaurasenī, Ardhamāgadhī, Vāhlikā (Bāhlikā) and Dākṣiṇātyā most of which have vanished altogether, also point to a similar antiquity.[6]

82. That metres used in the NŚ. lack in many cases *sandhi* and even allow hiatus in places of internal *yati* seems to show that it carried the Vedic tradition in its metres. This speaks indeed for its great antiquity; and on this ground alone it may be placed as ealy as 500 B.C. when the Vedic practice in metres still lingered.[7]

83. A consideration of the figures of speech treated in the NŚ. shows that it is earlier than Aśvaghoṣa (100 A.C.). For the poet uses *utprekṣā* which was not treated in this work. The same was the case with Bhāsa, and the chronological implication of this is quite clear. The Prakrit Dhruvās though they have mostly changed their orthography, may be said to have retained the tradition recorded in the NŚ. about the use of figures of speech.[8]

84. A comparison of the mythological elements of the NŚ, with that in the R. and the Mbh. shows that these are similar.[9] Considering the fact that the N5. is

1. Published by the Asiatic Society. Calcutta, 1956.
2. Published by the Asiatic Society. Calcutta, 1957.
3. See Intro. Text.
4. See Intro. Text.
5. See Intro. Text.
6. See Intro. Text.
7. See Intro. Text.
8. See Intro. Text.
9. See Intro. Text.

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much smaller than each of the epics, this similarity is very striking. Hence this may enable us to assume that the NŚ. was compiled at a time when the two epics were already in existence and were very popular. But what might be the latest date when the two epics existed at least in their original form? Scholars are not at all unanimous on this point. But still the assumptions and conclusions of some of the most celebrated among them may give us light in this regard. Let us take the question of the R. first. Jacobi put forward some very strong arguments which enabled him to assume the pre-Buddhistic origin of the R.[1] But Winternitz could not approve of this and for their refutation advanced some counter-arguments which, however, do not appear to be convincing.[2] He says, that no Rāma epic existed in the fourth and the third century B.C. But this did not prevent him to conclude a little later that "It is proabable that R. was composed in the third century. B.C."[3] It appears that here he was accidentally on a surer ground. For Patañjali in his great work quoted a line which Kielhorn traced in the Yuddha-kāṇḍa of the R[4]. If the R. existed in Patañjali's time it was probably not later than 300 B.C. and might well be earlier even. As for the date of the Mbh., Winternitz concluded that the Bhārata or the Mbh. as it was called in the beginning already existed in the fourth century B.C.[5] Hence the NŚ. may be assumed to have bean written about the 400 B.C.

85. The author of the NŚ. thrice mentioned an Arthaśāstra though with him the authority on the subject was Bṛhaspati and not Kauṭilya, as was the case with the Kāmasūtra of Vātsyāyana, the upper limit to whose date is the fifth century B.C.[6] Another important fact in this regard is that the NŚ. refers to functionaries like *dvāstha* (XXXIV, 73) and *kumārādhikṛta* (XXXIV. 95-97) which correspond respectively to *dauvārika* and *kumārādhyakṣa* of Kauṭilya. From this it appears that the NŚ., followed the terminology of a different *ācārya*, probably of Bṛhaspati whom he accepted as his authority; and Kauṭilya[7] probably with a view to simplify

1. Winternitz, Vol. I. pp. 510-511
2. The same p. 511.
3. The same, p, 517.
4. For the passage see the Bombay ed., ch. 128 *(Yuddhakāṇḍa)* p. 238; and the ed. of Gorresio, Vol. V. ch. 110 p. 566 (I. Ant, 1874, p, 124).
5. Winternitz, Vol. I. p. 473.
6. Ibid.
7. The controversy over Kauṭilya's date is practically dead. Still a veteran historian like H.C. Raychaudhuri raised some objections, the two of which need reply. (i) Indeed Kauṭilya (11.10) named Sanskrit for the official work. But this could not bind Aśoka to use this language in his inscriptions meant evidently for the people as well as the lower subordinate staff of his government. Besides, there is no evidence to show that Sanskrit was not used in the regular correspondence between the central and the provincial capitals. (ii) For Kauṭilya's mention of 'Pāra-samudra' we need not remember only Palaesimindu. For the word evidently goes back to *pāre-samudra* envisaged by Pāṇini (11.1.18). Indeed the word as given by classical geographers recalls unmistakably the Pāṇinian form. The present writer has already shown that the name *Cīna* for China was known to Indians as early as 700 B.C. (Annals of the Bhandarkar Inst. Vol. XLII, 1961, pp, 150 ff). India's relation with Kambu (Cambodia) was

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the terms for his readers have changed them. Hence it may not be wrong to assume that the author of the NŚ. was either a predecessor or a contemporary of the famous chancellor of Chandragupta Maurya.

86. The NŚ. (X1V, XVIII, XXIII) mentions quite a number of geographical names which relate to different parts of India. From this it is evident that India as known to the author of the NŚ. was a vast region stretching from the Himalayas in the north to the Ocean in the south, and from Sindhu, Sauvīra and Saurāṣṭra in the west to Aṅga, Vaṅga and Prāgjyotiśa in the east, and included besides, Vāhlika (Bāhlika) and Nepāla. Now, is this area to be identified with a kingdom or an empire? Though it is not quite easy to answer this question, it is a fact that only kings like Chandragupta and Aśoka were ever in the past, masters of such an extensive territory. Will this not permit us to assume that the work was written daring the rule of the Mauryas? The mention in the NŚ. of a name like Tosala (the same as Aśoka's Tosali) which vanished altogether from the later history, may be said to lend support to such an assumption.[1]

87. Apart from the fact that Bhāsa once mentions the NŚ.[2] there is plenty of evidence to show that the dramatist was acquainted with the contents of the work.[3] Still he deviated from its rules in some cases, and as he was undoubtedly a genius, this was only natural that he would make some innovations, and the tradition clearly supports this assumption[4]. This makes the author of the NŚ. a predecessor of Bhāsa, and may give us some light on his date. But what is the date of the dramatist? Some scholars are still unwilling to accord to him the antiquity which Ganapati Sastri claimed for him so legitimately.[5] Hence a few words should be said on the subject. After a close study of the NŚ. and of Bhāsa, we are convinced about the validity of the arguments presented by this veteran scholar; and his conclusion has been very ably upheld by Dr. Pusalker in his excellent study on the dramatist.[6] We are in complete agreement with him when he concludes:

> From the flowing tone of Bhāsa's Sanskrit and the conversational style of his dialogues which are short, easy, graceful and colloquial we are inclined to think that Sanskrit was a spoken language in Bhāsa's time, and so we place him after Pāṇini, before the latter's grammer got a strong foot-hold, and probably before Kātyāyana (350 B. C.).[7]

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also much older than Kauṭilya's time. (See the present author's 'A Hist. of Cambodia,' 2nd ed, p. 22). For Raychaudhuri's view see Majumdar and Pusalker, Hist. and Culture of the Ind. People, Vol. II, pp. 286-287.

1. See Intro. Text. See the map of Aśoka's empire in Vincent A. Smith's The Oxford Students' Hist, of India, Calcutta, 196, p. 71. But this is not among the historical maps in the Oxford School Atlas, Calcutta, 1958 issued by the same publishers.
2. Avimāraka, ed. Devadhar. II.
3. See Intro. Text.
4. See the note I on V. I67.
5. Intro. Svapnavāsavadattā, TSS.
6. A.D. Pusalker, Bhāsa : A Study, Lahore, 1940.
7. Ibid, p. 64.

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88. But the Prakrit of the plays of Bhāsa, as they have reached us, needs some comments. As we have seen in the introduction to texts[1] the Prākrit of dramas was always in a state of flux. In the beginning the Prākrit of dramas was not considered a separate language, but a mode of speaking ; and such a condition prevailed probably in the time of Pāṇini and even continued for some time after him. Most probably the original orthography of Bhāsa's Prākrit was not much different from that of Sanskrit, and the available Prākrit passages of Bhāsa speak for the date of the MSS. tradition they followed, rather than that of the dramatist. Hence there is no bar to place him between 400 and 350 B. C. just before Kauṭilya (350 B.C.)[2] who made a quotation from a play of his. Under these circumstances the most probable date for the NŚ. becomes about 500 B. C. because it was known to Bhāsa.

89. Here, we are to take up again the question whether the NŚ. should be assigned to the Maurya period (324-336 B. C.). For the geographical data seemed to have pointed in this direction. But along with this it may be said that the NŚ. XIV described the areas where different Styles of Procedure were to be followed in the production of plays. The author was here handling a data of cultural history. Hence there can be no objection to assuming that the popular art of Indian nāṭya spread as far as the distant Vāhlika (Bāhlika) and Nepāla in the pre-Maurya times, It may, therefore, be concluded that the work was written in 500 B. C. As the NŚ. mentions the Śākya śramaṇas, it cannot be assigned to a date much prior to the *mahā-pari-nirvāṇa* of Buddha.[3]

VI. DATA OF INDIA'S CULTURAL HISTORY

90. The NŚ. written most probably in the fifth century B. C. becomes an important historical document relating to India of the periods in its immediate neighbourhood. But this relates not so much to the political as to the cultural history. As drama embraces all the different activities of men and the NŚ. recognizes the fact, it gives us a glimpse in varying degrees of the life of all classes of people. We are giving below very briefly an idea of the principal subjects on which the NŚ. enlightens us in one way or another.

1. Geography

91. In its chapters XIV, XVIII and XXIII the NŚ. mentions the regions like Aṅga, Antargiri, Andhra, Avanti, Arvudeya, Anarta, Utkaliṅga, Uśīnara, Odra, Kaliṅga, Kāśmīra, Kosala, Tāmralipta, Tosala, Tripura, Daśārnā, Dākṣiṇātya, Dramiḍa (Dravida), Nepila, Pañcāla, Pulinda- (bhūmi), Pauṇḍra- (bhūmi), Prāgjyotiṣa, Pravaṅga, Prāṅga, Bahirgiri, Brahmottara, Bhārgava, Magadha, Madraka, Malada, Malavartaka, Mirgava, Milava, Mahāvaiṇṇā, Mahendra,

1. A.D. Pusalker, Bhāsa : A Study, Lahore, 1940, p. 65
2. See above note 89.
3. This date is 486 B.C. according to Raychaudhuri. See The Political Hist. of Ancient India.

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Mṛttikāvat, Mosala, Vaṅga, Vatsa, Vanavāsa, Vāhlika (Bāhlika), Vidiśā, Videha, Śūrasena, Sālvaka, Sindhu, Saurāṣṭra, Sauvira, and the rivers like the Carmaṇvatī, the Vetravatī, Gaṅgā, and the Mahāvainṇā and the mountains like Mahendra, Malaya, Sahya, Mekala, Kālapañjara, Himālaya and Vindhya. It also names Bhāratavarṣa, Jambūdvīpa (probably in the sense of Asia) and Bhadrāśva, Ketumāla and Uttarakuru.

2. Ethnography

92. Names of the following tribes occur in the NŚ. : Kāśī, Kosala, Barbara, Andhra, Dramiḍa, Ābhīra, Śabara, Caṇḍāla, Saka, Pahlava (Pahrava), and Yavana. As in some cases their costumes and colours have been mentioned, it may be possible to treat them better historically. The omission of the Hūṇas and the Cinas may also be of some value in this connection.

3. Languages

93. The NŚ, (XV. I-35) gives a short description of Sanskrit and there is also description of Prakrit in the chapter XVIII (I-25). Specimens of Prakrit available in the Dhruvās are also of value in a connection with the historical study of Prakrit. We learn, besides. something about the position of languages of the tribes like the Barbaras, Kirātas, Andhras, Dramiḍas, Śabaras and Caṇḍālas.

4. Literature

94. The NŚ. contributes substantially to the study of the literary history of India by strengthening the conclusion of Ganapati Sastri about the high antiquity of Bhāsa who compares not at all unfavourably with the better known Kālidāsa. Besides, the author of the NŚ. being the first known writer on metres and figures of speech in Sanskrit has its special importance in for the study of the subjects."[1] The same thing may be said about the theory of Sentiments (rasa) formulated first in connection with judging the performance of plays. The theory came later to occupy a very important position in the criticism of poetical works of all types.

5. Costumes and Ornaments

95. How men and women dressed themselves and decorated their body, furnish indeed a valuable data of sociology. The author of the NŚ. gives (XXIII) on this point, as in many other cases, a somewhat detailed information. From it we know in what way the women of different regions treated their hair and showed preference in choosing colours of their clothes etc. Descriptions of different sets of ornaments, worn by men and women reveal also to us an interesting picture of ancient India.

6. Art

96. From the NŚ. one can gather the principles not only of arts like dance,

1. Writers like Dr. S.K. De and Dr. P.V. Kane have already noted *s*.

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drama and music, but the work may prove valuable in studying painting and sculpture. For in the Viṣṇudharmottara (II. 2.4) it has been said that the canons of painting are difficult to understand without an acquaintance with that of dancing. Now the Indian drama, as we have seen before, depends a great deal on dance which was in fact its mainstay. The same work connects similarly the canons of painting with that of image-making. Thus the three arts being connected with one another, the NŚ. receives its additional importance. Hence it is natural for it to describe various male postures *(sthāna)* such as Vaiṣṇava, Samapāda, Maṇḍala, Ālīḍha and Pratyālīḍha (XI. 50-71), and female postures (XIII. 159-169). These and the various gestures described in the NŚ. may be helpful in studying the ancient sculptures and painting. It should also be noted in this connection that the Samarāṅgaṇasūtradhāra a medieval encyclopedic work while describing the rules of making images, describes (ed. GOS. Vol. 11, pp. 30 ff.) the hand-gestures almost in the language of the NŚ.

7. Ars amatoria

97. Besides giving other informations on the subject the NŚ. devotes one entire chapter (XKV) on topics included into *ars amatoria* (vaiśika). This, of course, was meant for helping the playwrights in drawing female characters. It also supplements the knowledge of the subject that can be gathered from Vātsyāyana's Kāmasūtra written probably about the fourth century B.C.

8. The Arthaśāstra

98. The NŚ. incidentally discusses certain topics which belong properly to the Arthaśāstra. For example, it describes the ideal qualities which the king and his important functionaries such as, the leader of the army *(senāpati)*, the chaplain *(purodhas)*, ministers *(mantrin)*, secretaries *(saciva)*, judges *(prāḍvivāka)*, warden of the princes *(kumārādhikṛta)*, and the members of the royal court (*sabhāstāra*), *All* these descriptions might well have been taken from some ancient writer on polity like Bṛhaspati, whom the NŚ. mentions as its authority. Some of the terms used in this work deserve a special discussion. The word *sabhāstāra* translated as a courtier occurs in the Smṛti of Vyāsa who thinks that this officer should hold discussion on morals *(dharmavākya)*. Nīlakaṇṭha explaining the word occurring in the Mbh. (4. I.24) was of the opinion that it was equivalent to *sabhya* i.e. a courtier particularly interested in gambling. It is also to be gathered from the NŚ. that the *dvāstha* (XXXIV. 73-74) equivalent to Kauṭilya's *dauvārika* was to be a *snātaka i.e.* a Brāhmaṇa who duly finished his Vedic studies. This seems to give clue to the sudden rise of the Śuṅgas (Brāhmaṇas) after the Mauryas. Puṣyamitra Śuṅga described by Sylvain Lévi as "a mayor of the palace" was probably originally a *snātaka* employed as a *dauvārika*. Another important word is *kumārādhikṛta*, equivalent to Kauṭilya's *kumārādhyakṣa*, which became probably the kumārāmātya of the Gupta times.

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9. Psychology

99. The NŚ, seems to be the first in recognizing the twofold importance of psychology in connection with the production of a play.

Its classification of Heroes and Heroines according to their psychological nature proves its admission of the importance of the subject on the creative side of the dramatic art ; for, with a sufficient knowledge of all possible reactions of environments and incidents upon the different characters, the greatest possible success in characterization can be achieved. On the critical side also the importance of psychology was realized by the Indian theorists almost simultaneously. It was discovered quite early that no objective standard of excellence ever existed in matters relating to art, and the enjoyment of a theatrical production consisted particularly of reactions which the art of the playwright as well as that of the actors could evoke successfully in spectators of different types. It is on this assumption that the theory of Sentiments (*rasa*) and the Psychological States (*bhāva*), important for the' criticism of the theatrical production as well as the play on which it depended, got an important place to the literature of India. One advantage of this is that not allowing any rigid objective standard, it made due allowance for views of the people who might differ widely from one another in their tastes because of their varying cultural backgrounds.

VOLUME II : I. THE WORK

The Volume II of the Nāṭyaśāstra (translation) falls into two parts: (1) Chapters XXVIII-XXXIII which are on music in its vocal as well as instrumental aspect and (2) Chapters XXXIV-XXXVI which are on residual matters concerning the production of plays, and the legendary origin of drama (Nāṭya). Though the age of the entire work and other relevant matters have already been treated of in the Introduction, the remaining Chapters require some preliminary notes. Naturally, the Chapters on music are to be taken up first.

1. A Short History of the Study of Indian Music

As in the case of our drama, William Jones was also the pioneer in studying Indian Music. His article "The Musical Modes of Hindoos"[1], was originally written in 1784 five years before his translation of the Śakuntalā, and it was the first of its kind. Persons 'who interested themselves during the half a century that followed, discussed Indian music more or less in the lines of Jones, till an English military officer was attracted by the beauty of Indian music. Captain N. Augustus Willardfor that was the name of the officer—"was known to be a skilful performer of several instruments and to have enjoyed local advantages of observation from his appointment at the court of the Nawab of Banda"[2] . This is perhaps the reason

1. Originally published in the Asatik Researches Vol. III and republished in Sourindra Mohun Tagore's Hindu Music from various Authors, Calcutta, 1875 (pp. 125-160)
2. See the review of Willard's work mentioned later, in the Journal of the Music.

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why his work brought about a new orientation in the study of Indian music, and to some extent superceded the work of Jones and his followers. Willard being very cultured, and well-read in his subject and thoroughly proficient in Hindustani, his mode of treatment and the depth of insight displayed in his work, were very remarkable, and according to a specialist, it is the earliest systematic treatise on Hindustani music[1] which has not perhaps yet lost its value. The author's own summary of the contents of the work "A Treatise on the Music of Hindoostan" (Calcutta, 1884)[2] shows the significant features of his work. But its special importance lies in putting emphasis on the actual practice of music apart from whatever is available from the old Sanskrit texts. William Jones however started his enquiry, with such texts, and hence his discussion, according to Willard, has been too academic to do justice to the subject.

But in spite of Willard's emphasis on the practical side while writing on Indian music, his charges against Jones[3], were not justified. For, not only all discussion on classical Indian music, should be kept close to the traditional teachings contained in the texts, but one should bear in mind that Jones was a pioneer in the field without the advantage which Willard had in taking up the study after half a century during which much was already written on the subject. If Willard had a positive advantage over Jones in having what may be called a first-hand knowledge of the subject, his conclusions based on data collected from professionals only, needed checking in the light of old Sanskrit works. In order to have an historical view of Indian music such checking was indispensable. As Willard strove much merely to explore the contemporary (classical) music, and attained considerable success in this, such a view was naturally beyond his ken. This is the reason of his strong disapproval of Jones' writing.

Notwithstanding Willard's. criticism, Jones' method did not long remain in disfavour. About thirtyfive years after he had written, Kshetra Mohan Goswami discussed (1863) the practice as well as theory of Indian classical music in his Saṁgītasāra (Essentials of Music) written in Bengali. This was published under the patronage of Sourindra Mohan Tagore who himself compiled some years afterwards (1875) his Saṁgītasāra-saṁgraha which contained extracts (with English translation) from ancient authors like Śārṅgadeva[4] and Dāmodara[5]. Considering the relative scarcity of authentic data in the shape of published Sanskrit works on music at that time, the contributions of Goswami and Tagore were highly commendable. The next important writer on the Indian classical

1. Hemendra Lal Roy, 'A notable Book on Hindustani Music' in the Visvabharati Quarterly, *(New Series), Vol.* 1. Part 1 July 1935; see also-Roy's Problems of Hindustani Music, Calcutta 1937 (pp. 37 ff).
2. The name of the work does not occur in the bibliography of F. Strangway's work (MH).'
3. See Roy's Problems, p. 37.
4. The author of the Saṁgītaratnākara.
5. The author of the Saṁgīta-darpaṇa.

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music, was the renowned Krishnadhan Banerji[1]. His *magnum opus* the Gītasūtrasāra (Essential Principles of Music) written in Bengali was published in 1885[2] just after a century of William Jones' first article on the subject. Banerji besides being an accomplished Indian musician and a scholar, had sufficient acquaintance with the western music, and this imparted singular value to his work. According to a specialist, Banerji has not left a single phase of Indian classical music, without comments made with reason and insight, and "His critical faculty is astonishingly sensitive to finer shades of analogies. The book is valuable for its discussion of fundamentals of music and the searching criticism of existing theories"[3]. Writers on Indian music coming after Banerji, are legion, and they being more or less well-known will not be mentioned in this short sketch. But a complete account of the ancient Indian music descriptive and historical, still remains to be written. For, a very few of the original Sanskrit texts on music have been critically studied'[4], and the Nāṭyaśāstra which contains the oldest and most comprehensive treatment on the subject yet remains outside the reach of average interested persons[5]. Krishnadhan Banerji whose work is otherwise valuable, sometimes made assertions which need correction in the light of the NŚ. The same may possibly be said of other writers also, and cautious persons like F. Strangways, suspend their judgement in view of proper exploration of the contents of the NŚ. For example, Śtrangways once writes, "Unfortunately it is not possible at present to give such a detailed account of the Indian *Mūrchanā* (the equivalent of *Harmonia*); *more* will perhaps be possible when Bharata's *Nāṭyaśāstra* has been adequately translated" (MH.p. 141).

2. The Basic Text

The original text of the Chapters XXVIII-XXXIII has been critically edited by the translator. For details about its reconstruction, the readers are referred to the Introduction to the same.

3. Translation and Notes

Principles regarding the translation and its annotation have also been detailed in the Introduction to the Volume I of the translation.

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1. This scholar-musician of Bengal resigned his post in the Provincial Civil Service and devoted himself entirely to the study and dissemination of music. See the Gitavitāna-vārṣikī, Calcutta, 1944, (p.25).
2. Second Edition in 1897. and Third Edition in 1934. To this edition, a valuble appendix has been added by Himangsu Sekhar Banerji a very able musical scholar who has made the work upto date.
3. H.L. Roy, Problems, p. 50.
4. The only exception in this regard, is Dāmodara's Saṃgītadarpaṇa ed. by Arnold A. Bake with English translation, notes and introduction under the title "The Mirror of Music". Paris, 1930f. This too has been ignored by A. Danielou, and H. A. Popley (the second ed. of his Music of India).
5. J. Grosset's French translation of the Chapter XXV111 of the NŚ. (treating of music) has not satisfied writers on the subject. See MH. p. 141.

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II. THE ANCIENT INDIAN THEORY AND PRACTICE OF MUSIC

1. The Indian Conception of Music

Though music occupied a very important place in the life of Indians of ancient time, one single word such as "Gāndharva" denoting all its different aspects (vocal as well as instrumental) appears only in the middle of the 4th century B.C.[1] This word occurs in the Jātakas. For according to the Guttila Jātakas (no. 243) the legendary Brahmadatta was born in a family of Gandharvas (musicians), and after gaining a great proficiency in the art of music he came to be known as a Gandharva. As this Jātaka mentions playing of a Vila, and the two kinds of Mūrchnā in this connection, the word Gāndharva in the sense of music may well be pre-Buddhistic. And it is certainly not later than 200 B.C. For it occurs in the Hāthigumphā inscription of Khārvela. In earlier times, *gīta* (song) and *vādya* (instrumental music) were separately mentioned, or the compound word *gītavāditra* (Pali, *gītavāditta*) represented music in its totality. But dance and drama *(nṛtta, nṛtya* and *nāṭya)* were very closely associated with music vocal and instrumental, from ancient times, possibly long before the time of Buddha. For *prekṣā* (Pali, *pekkhā)* was an equivalent of "Nāṭya" which included *nṛtta, gīta* and *vāditra.* Buddha forbade the monks to witness it *(pekkhā)* as well as the separate performances of *nṛtta, gīta* and *vāditra.* Due to this very close association of the three arts, there came into vogue in about the 3rd century B.C. the word "Saṃgīta" for signifying by means of a single term all the different phases of music including dance. For, according to Indian conception, dance *(nṛtta, nṛtya)* owing its origin to' rhythm like its vocal and instrumental counterparts, was a kind of music, the vehicle of rhythm in this case being human body with its different limbs. The Nāṭya also depending on *nṛtta, nṛtya* and *abhinaya* (gesture) belonged to the category of dance. Probably these facts led dance especially in its connexion with all kinds of dramatic spectacles, to a substantial union with music.

2. The Vocal Music

Though the vocal music was perhaps the oldest of human arts, its analytical study seems to have begun only after instruments of music came into existence and made considerable progress. For the NŚ says that the bases of musical notes *(svara)* are twofold : the Vīṇā of the human throat (lit. body) and the wooden Vīṇā (harp or lute), and derives the Śrutis (intervals) exclusively from the wooden Vīṇā. Now Śruti is the most important term in connection with the theory of Indian music.

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1. Though some of the Jātakas may be as old as the time of Buddha, all of them may not reach back to such antiquity. But it may be that they were in existence in the 4th century B. C, cf. Winternitz, Vol. II. p. 121.

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(a) ***Śrutis.*** Though the ancient Indian authorities differ from one another about the meaning of the word, it may be translated as "intervals" or "musical intervals" which make up the notes of the octave (corresponding to Indian *saptaka)* in its different Grāmas.[1] The number of Śrutis in the Ṣaḍja Grāma are as follows : three in Ṛṣabha (ri), two in Gandhāra (ga), four in Madhyama (ma), four in Pañcama (pa), three in Dhaivata (dha), two in the Niṣāda (ni) and four in Ṣaḍja (sa)[2]. And the number of Śrutis in the Madhyama Grāma are as follows: four in Madhyama (ma), three in Pañcama (pa), four in Dhaivata (dha), two in Niṣāda (ni), four in the Ṣaḍja, three in Ṛṣabha (ri) and two in Gandhāra (ga).[3]

(b) ***Mutual Relation of Notes.*** According as they relate to an interval of more or less Śrutis, the notes in different Grāmas are called Consonant *(saṃvādin),* Assonant *(anuvādin)* and Dissonant *(vivādin)* with reference to the Sonant *(vādin)* note which has been described as "the melodic centre of the melody"[4]. For example, those two notes which are at an interval of nine or thirteen Śrutis from each other are mutually Consonant, e.g. Ṣaḍja and Madhyama, Ṣaḍja and Pañcama, Ṛṣabha and Dhaivata, Gandhāra and Niṣāda in the Ṣaḍja Grāma. Such is the case in the Madhyama Grāma except that Ṣaḍja and Pañcama are not Consonant while Pañcama and Ṛṣabha are so.[5]

(c) ***Different Grāmas.*** The Grāma may be translated as "scale". There are three Grāmas in Indian music : Ṣaḍja, Madhyama and Gāndhāra. According to F. Strangways the Sa-grāma (Ṣaḍja-grāma) is the western Major with a sharpened Sixth, the Magrāma (Madhyama-grāma) the western Major C-c, but intended presumably to be used as an F-f scale with a sharpened Sixth, and Ga-grāma (Gāndhāra-grāma) possibly intermediate between these two long obsolete (MH. p. 106). The NŚ does not describe this Gāndhāra Grāma, because it went out of rise at its time.

(d) ***The Mūrchanās.*** According to the Hindu theorists, each of the Grāmas -is the source of seven Mūrchanās. About the meaning of the term Mūrchanā which is now generally considered to be equivalent to mode of the Greeks, there is some obscurity. The Ṣaḍja Grāma, gives rise to seven Mūrchnās such as Uttaramandra, Rajanī, Uttarāyata, Śuddhaṣaḍjā, Matsarīkṛtā, Aśvakrānta and Abhirudgatā.[6] These are constituted as shown below.

sa-ri-ga-ma-pa-dha-ni	Uttaramandrā
ri-ga-ma-pa-dha-ni-sa	Rajanī
ga-ma-pa-dha-ni-sa-ri	Uttarāyatā

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1. See XXVIII, 24.
2. See XXVIII. 25.26.
3. See XXVIII. 27.28.
4. See XXVIII, 22. n
5. See XXVIII 22-23
6. See XXVIII 29.

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ma-pa-dha-ni-sa-ri-ga	Śuddhaṣaḍja
pa-dha-ni-sa-ri-ga-ma	Aśvakrāntā
dha-ni-sa-ri-ga-ma-pa	Matsarīkṛtā
ni-sa-ri-ga-ma-pa-dha	Abhirudgatā

The first six of these have a striking resemblance with the Greek[1] modes which having eight notes including the first note repeated at the end, are as follows:

sa-ri-ga-ma-pa-dha-ni-sa	Ionian mode
ri-ga-ma-pa-dha-ni-sa-ri	Dorian mode
ga-ma-pa-dha-ni-sa-ri-ga	Phrygian mode
ma-pa-dha-ni-sa-ri-ga-ma	Lydian mode
pa-dha-ni-sa-ri-ga-ma-pa	Mixolydian mode
dha-ni-pa-ri-ga-ma-pa-dha	Aeolian mode

The Madhyama Grāma[2] gives rise to the following seven Mūrchanās : Sauvīri, Hariṇāśvā, Kalopanatā, Śuddhamadhyā, Mārgavī, Pauravī and Hṛṣyakā. These are constituted as shown below.

ma-pa-dha-ni-sa-ri-ga	Sauvīrī
pa-dha-ni-sa-ri-ga-ma	Hariṇāśva
dha-ni-sa-ri-ga-ma-pa	Kalopanatā
ni-sa-ri-ga-ma-pa-dha	Śuddhamadhyā
sa-ri-ga-ma-pa-dha-ni	Mārgavi
ri-ga-ma-pa-dhi-na-sa	Pauravī
ga.ma-pa-dha-ni-sa-ri	Hṛṣyakā

The Gāndhāra Grāma also gave rise to seven Mūrchanās;[3] this Grāma becoming obsolete at the time of the NŚ, they were not mentioned by the author.

The four kinds of Mūrchanās—The Mūrchanās described above are heptatonic (pūrṇa-full). But there are also three other kinds, of them, viz. hexatonic (*ṣāḍava*), pentatonic (*auḍava*) and Mūrchanās including Overlapping notes (*sādhāraṇī-kṛtā*).[4] To distinguish these three kinds from the heptatonic Mūrchanās they are also called Tānas.[5] Though these Mūrchanās and Tānas were used to embellish the songs, they were also used in connexion with the vocal training of the singer. For the NŚ says : The variety of the Tānas and the Mūrchanās thus arising, provides enjoyment to the hearer as well as to the musician. The Mūrchanā

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1. These Greek modes were modified St. Ambrose (C. 4th cent.)
2. See XXVIII. 30.
3. See Nāś. 1. 2. 9 and SR. 1.4 25-26.
4. See XXVIII. 32-33.
5. See notes on XXVIII. 33-34.

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and Tāna are also of use because their practice helps the (easy) attainment of Voice-registers *(sthānaprāpti)*[1].

(e) ***The Voice-registers :*** *There* are three Voice-registers the chest *(uras)*, the threat *(kaṇṭha) and* the head *(śiras)*[2]. Notes and their pitches proceed from these three registers. In calling one who is at a great distance, notes proceeding from the head register is used ; but, for calling one who is not at a great distance, notes from the throat, and for calling a person 'who is by one's side, notes from the chest register serve the purpose.

(f) ***The Overlapping note :*** The Overlapping note mentioned above is a transtional note like Kākalī Niṣāda.[3] As regards the use of the note in the Mūrchanā there appears to be a rule that it should be in the ascending scale *(ārohin)* and be made specially weakened *(alpa)*. If it is made descending *(avarohin)* it will lead the Śrutis to Jāti rāgas or Jātis.

(g) ***The Jātis*** : The Jātis whatever may be interpretation of this term by the scholiasts, probably stand for melody-types of the recognised kind, as opposed to those which were hybrids or got mixed up with folk-tunes.[4] Besides this, they developed some technical complexities from which the Mūrchanās, if they were melody-types too, were free. The Jātis eighteen in number were of two kinds ; pure *(śuddhā)* and modified *(vikṛtā)*.

In the Ṣadja Grāma the pure Jātis are Ṣāḍjī, Ārṣabhī, Dhaivatī and Naiṣādī,[5] and in the Madhyama Grāma, they are Gāndhārī, Madhyamā and Pañcamī. "Pure" in this connexion means having Aṃśa, Graha, and Nyāsa consisting of all the notes. When these Jātis lack two or more of the prescribed characteristics except the Nyāsa, they are called "modified" *(vikṛtā)*.[6] In the observation of the Nyāsa in the pure Jātis, the note should be regularly Mandra, but in the case of the modified Jātis there is no (fixed) rule. The modified Jātis are eleven in number and they grow from combination of pure Jātis with each other. The Jātis which seem to be the forerunner of later Indian Rāgas and Rāgiṇīs were sometimes, heptatonic, sometimes hexatonic and sometimes pentatonic. And they had ten characteristics such as, Graha, Aṃśa, Tāra, Mandra, Nyāsa, Apanyāsa, Reduction, Amplification, hexatonic treatment and pentatonic treatment.[7] Among these, Graha has been sometimes considered to be equivalent to "clef" of the western music. Aṃśa has been rightly compared with 'the Governing note' or 'the Keynote' of

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1. See "The two ways of Tānas" under XXVIII-33-34.
2. See XX, 38-40, 41-42.
3. Daniélou calls it "intercalary note". See XXVIII. 34-35.
4. For the meaning of Jāti see the note on XXVIII. 38-39. A Daniélou's interpretation of the word does not seem to be convincing (see Northern Indian Music. pp. 101,122-123). See also XXVIII. 38-44.
5. See XXVIII. 44.
6. Ibid.
7. See XXVIII, 74-100.

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the western music. The Nyāsa also has been compared with the cadence of the western music probably with some justification. The other terms in this connexion do not seem to have any equivalent in the western music.

(h) ***The labs and their connexion with the Sentiments :*** *As* songs included in the performance of plays were meant, among other things, for the evocation of Sentiments according to the requirement of theatrical production, the Jāti songs had a distinct part to play in this regard. Hence the theorists have assigned them according to notes constituting them, to different Sentiments.[1] For example, the Ṣaḍjodīcyavatī and the Ṣaḍjamadhyā are to be applied in the erotic and the Comic Sentiments respectively, because of Madhyama and Pañcama in them. The Ṣāḍjī and the Ārṣabhī are to be applied in the Heroic, the Furious and the Marvellous Sentiments after making respectively Ṣaḍja and Ṛṣabha their Graha note. The Naiṣādī with Niṣāda as its Aṃśa note and the Ṣaḍjakaiśikī with Gāndhāra as its Aṃśa note should be the Jāti to be sung in the Pathetic Sentiment. The Dhaivatī with Dhaivata as its Aṃśa note should be applied in the Odious and the Terrible Sentiments. Besides this, the Dhaivatī is applicable in the Pathetic Sentiment and similarly the Ṣaḍjamadhyā is to be applied a connexion with madness.

(i) ***The Dhruvās :*** *The* dramatic songs *par excellence* were the Dhruvās in which Varṇa, Alaṃkāra, tempo (laya), Jāti and Pāṇi regularly occurred. They were of five classes such as Prāveśikī, Ākṣepikī, Naiṣkrāmikī, Prāsādikī and Antarā related respectively to entrance *(praveśa),* diversion *(ākṣepa),* departure *(niṣkrāma),* calming *(prāsāda)* and transition *(antarā) in* course of the progress of plays.[2]

Themes of various Sentiments sung at the entrance of characters in the stage are called Prāveśikī Dhruvās.[3]

Songs sung at the exit of characters to indicate their going out are called Naiṣkrāmikī Dhruvās.[4]

Antarā Dhruvās were sung to divert the attention of the audience from some shortcomings of the performance or when the principal characters became gloomy, absent-minded, angry etc.[5]

Prāsādikī Dhruvās were sung for calming the audience after they witnessed something which roused their feeling very much.[6]

Ākṣepikī Dhruvā was sung on occasions like one's being captured, obstructed, fallen, attacked with illness, dead or in swoon.[7]

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1. See XIX lff.
2. See XXXII. 26-27,
3. See XXXII 365
4. See XXXII 366
5. See XXX1I, 367.
6. See XXXIL 368,
7. See XXXIL 373.

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The Dhruvās from their detailed description seem to have been a sort of "background" music suggesting acts and moods of different characters in a play. And the suggestion had its vehicle in the contents of songs as well as in their metre,[1] language,[2] tempo[3] and Tāla.[4] The two Vīṇās which were to follow the Dhruvās[5] also added to their power of suggestion.

(j) ***Contents of Dhruvās :*** Dhruvās in case of men and women of superior, inferior or middling class should relate to objects comparable to them in quality.[6] In case of gods, and kings the comparable objects were the moon, fire, the sun and wind and in case of Daityas and Rākṣasas they are clouds, mountains and seas.[7]

Ex. (i) The moon which has its body covered with the canopy of clouds and has been robbed of beauty by the rays of the sun, and which has become colourless due to the advent of the morning, is no longer chasing the darkness with its (very bright) smile.

(ii) Here arises in the sky the sun the lamp of the world. He is clad with myriads of rays, and his warmth is adored by Brahmins and Munis.

(iii) The strongly blowing wind, shaking the tree-tops with constant rustle, moving about at the foot of the mountain and raising up dusts red and brown, is running along like a very angry person.

(iv) This cloud looking like smoke is roaring and with its lightning, is, as it were, piercing the earth, and like a terrible elephant, it is pouring quickly masses of water to cover the entire world.

(v) With his head struck by lightning this lord of mountains sleeping under heat of fever, sinks down as it were into the earth.

(vi) The sea on which the wind has raised ripples and waves, which has become very noisy due to the succession of waves, has its birds scared by swiftly blowing wind, has more waves due to perturbed fishes, has the sound of agitated clouds, suddenly appears now angry at the moment being surrounded by high mountains.

In case of Siddhas, Gandharvas and Yakṣas the comparable objects were the plants, stars and bulls, and for those persons engaged in the practice of austerities, comparable objects were the sun, fire and wind.[8]

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1. See XXXII. 37ff.
2. See XXXIL 440 ff.
3. See XXXII. 32 ff.
4. Ibid.
5. See XXXII. 499-500
6. See XXXII. 407
7. See XXXII. 408
8. See XXXII 409 and the notes.

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Ex. (i) On learning that the moon in the sky has lost her beauty on being eclipsed by Rāhu, the stars are weeping, as it were, in great grief, and are shedding tears in (the shape of) their sky.

(ii) The sun of unparalleled brightness which is the crown of the eastern mountain, and is adored by Brahmins and Munis, is moving about in the sky.

Cranes, peacocks, Krauñca, ruddy geese and lakes with Kumuda flowers have qualities (enough) to be compared with middling characters.[1]

Ex. (i) The female crane which dwells in the lotus lake is moving to her dearest one's abode on the beach of the river.

(ii) At the appearance of clouds the peacocks are dancing.

(iii) The *cakravākī* with her lover is passionately moving about in water

The cuckoo, bee, crow, osprey, owl, crane, pegion and kādamba are compared with inferior objects.[2]

Ex. (i) The cuckoo which has always a voice sweet to ears, is roaming about in the vernal forest where the Cūta, Tilaka, Kuruvaka and Aśoka trees have flowered and attracted humming bees, is creating intoxication in young damsels.

(ii) O fair one, the bee after roaming for a long time in the lotus-lake, is now flying through the sweetsmelling Cūta forest adorned by spring, and it has a desire for tasting the āsava (honey) from the mouth of its female companion.

(iii) At the close of the night the terrible owl which had a fearful hooting, has behind it a group of chasing crows, and it is (now) hastily searching for its own hollow (of the tree).

But the wives of superior, middling and inferior characters were compared with another set of objects or animals. The night, earth, moon-light, lotus-lake, female elephant and the river were compared with the wives of kings.[3]

Ex. (i) The night which has rays of the moon as her necklace, the stars as the head-ornaments, and planets as ornaments of other limbs, looks beautiful like a youthful woman.

(ii) The humming of bees declares, as it were, that the lotus-lake which has just now opened beautifully its lotus-face, is shining while it is surrounded by lovers of lotus.

(iii) In the great mountain ravaged by wind and struck by lightning, the she-elephant is weeping (in distress).

Similarly, lake, osprey, creeper, female crane, peahen and female deer were compared with. wives of middling characters as well as courtesans.[4] A hen, bee,

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1. See XXXII 415 and the notes.
2. See XXXII. 416
3. See XXXII 417 and the notes.
4. See XXXII 419 and the notes.

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crow, cuckoo and owl of the female species, were comparable in Dhruvās to wives of inferior characters.[1]

(k) ***Metres of Dhruvās*** : Metres of varying length of their feet were suited to suggest different movements, situations and sentiments.[2] For example, in the various acts of gods when there was no obstacle, the Anuṣṭubh metre was to be used, and metres like Mālā, Vaktra and Aparavaktra were suited to Prāveśikī Dhruvās, and Puṭa and Cūlikā suited to Naiṣkrāmikī Dhruvās.

(l) ***Language of Dhruvās*** **:** Though the general rule about Dhruvās was that they were to be in Śaurasenī, some times Magadhī, Sanskrit and half-Sanskrit also were used.[3] Magadhi was evidently used in case of inferior characters. But Sanskrit was prescribed for heavenly beings, while in case of human beings half-Sanskrit was used. This half-Sanskrit was possibly something like the language of the metrical portion of the Mahavastu.

(m) ***The Tāla and Graha of Dhruvās*** : Definite instructions regarding the use of Kalās and Pādapāta show the important part Tāla played in singing of Dhruvās. The NŚ. devotes one long chapter XXXII over a very complex system of Tāla to be used in all kinds of musical performance including the singing of Dhruvās. Besides this, there are special rules of Grahas for such Tālas in connexion with Dhruvās.[4]

(n) ***Special suggestibility of Dhruvās*** : Besides suggesting the situations and moods of characters, Dhruvās suggested also the time of different happenings. For example, the Prāveśikī Dhruvā was sung to indicate anything in the forenoon and the Naiṣkrāmikī indicated anything occurring throughout the day and night. And gentle Dhruvās indicated the forenoon, while the pathetic Dhruvās indicated the happenings in afternoon and evening.[5]

3. The Instrumental Music

It has been suggested before[6] that the study and analysis of notes in songs began probably after the instruments of music were invented and considerably improved. The description of Varṇas and Alaṃkāras given in the NŚ. in the chapter on stringed instruments seems to suggest this. It is also clear that the stringed instruments *(tata)* especially the Viṇā, played the most important part in this connexion. Besides the stringed ones there are also two other kinds of instrument. They are hollow *(śuṣira),* and the covered *(avandha)* or instruments of percussion.

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1. See XXXII 420
2. See XXXII 434
3. See XXXII 440 ff.
4. See XXXII 471 ff.
5. See XXXII 472 ff.
6. See XXXII 492 ff.

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(a) *The Stringed Instruments*

(i) *Varṇas :* Varṇas[1] produced in a stringed instrument,[2] as they are in the ascending *(ārohin)* or descending *(avarohin)* order or are repeated (*sthāyin*-staying) or are mixed in form, are called respectively Ascending, Descending, Monotonic or Mixed Varṇas.

(ii) *Alaṃkāras :* The Varṇas in their different combinations give rise to thirtythree Alaṃkāras.[3] But this number varies with authors according as they are early or late. The Alaṃkāras as its name implies is meant for embellishing the instrumental music. Tānas seem to be the vocal counterpart of the Alaṃkāras of the stringed instruments.[4]

(iii) *The Gītis :* The NŚ mentions after the Alaṃkāras four Gītis (lit. songs). But their special connexion with the stringed instruments remains obscure. Gitis have been described by some as an ancient system of classification of rhythm.[5]

(iv) *The Dhātus* (radical sounds).[6] The playing of stringed instruments have four kinds of Dhātus (radical sounds). They are Vistāra, Karaṇa, Āviddha and Vyañjana. All of these have subdivisions, and they relate to different types of stroke, their pitch, number, grouping and the manner of production. For example,

(1) The Vistāra includes four kinds of stroke : Saṃghātaja (growing out of contrast), Samavāyaja (growing out of combination). Vistāraja (growing out of amplitude) and Anubandhaja (growing out of mere succession).

(2) The Karaṇa Dhātu consists of three, five, seven or nine strokes or all these combining and ending in a heavy stroke.

(3) The Āviddha Dhātu consists of two, three, four or nine strokes made gradually and slowly, or a combination of these.

(4) The Vyañjana Dhātu consists of touching a string simultaneously with the two thumbs, striking a string simultaneously with the two thumbs, striking a string with the left thumb after pressing it with the right one, striking it with the left thumb only, and striking with the left forefinger only, etc.

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1. Modern writers except Daniélou have mostly ignored this. A. Daniélou (NIM p. 99) translates this as "Melodic movement". See XXIX 17-18 and the notes.
2. Vocal Music also includes Varṇas.
3. A. Daniélou translates this as "Ornamental vocalization" (Northern Indian Music p 102). Other modern writers except Krishnadhan Banerji have ignored this. His treatment (G.S.I. p. 124) however is very short.
4. It seems that with the development of the Rāga music, Alaṃkāras and Varṇas which constituted them became less important in the eyes of musicians. Hence in spite of their use no one paid special attention to them.
5. HIMANSU BANERJI thinks that an old system of classification of rhythm depended on the Gīti and it also included special formation of syllables and variation of speed. See GS. II pp. 72-73. Other modern writers ignore this altogether. The function of gīti in the dramatic performance is not clear.
6. See XXIX, 82 ff. and the notes. Modern writers ignore this altogether.

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(5) *The Vṛttis : The* Dhātus described above relate to the three Vṛttis in which the stringed instruments are to be played.[1] The Vṛttis or styles of Procedure are three : Citra, Vṛtti and Dakṣiṇa. They take their character from the kind of instrument, its Tāla, Laya, Gīti, Yati and the Grahamārga (way of beginning) resorted to in a performance. For t example, in the Citra, the Māgadhī Gīti, concise instrumental music, Tāla of one Kalā, quick Laya, level Yati and Anāgata-Graha preponderate. In the Vṛtti style of procedure the Sambhāvitā Gīti instrumental music, * * the time measure of two Kalās, the tempo medium, Srotogatā Yati Sama Grahamārga are preponderant. In the Daksiṇa style, the Pṛthula Gīti, Tāla of four Kalās, slow tempo, Gopucchā Yati and Atīta Grahamārga are preponderant.

These three styles of Procedure give quality to the instrumental music as well as to the song.

(6) *The Jātis of the Instrumental Music :* Styles of Procedure described above give rise to the Jātis[2] of the instrumental music when Dhātus of different kind are combined with these. For example, Vistāra (expansion) Dhātus give rise to the Udātta Jāti of the instrument, the Vyañjana Dhātus the Lalita Jāti, the Āviddha Dhātus the Ribhita Jāti and the Karaṇa Dhātus the Ghana Jāti.

Among these, the Udātta Jāti seems to possess a general character, the Lalita Jāti is noted for its gracefulness, the Ribhita Jāti is characterised by its frequency of strokes and the Ghana seems to be characterised by its proper observance of quantity of strokes.

(7) *The special manner of playing* the Vīṇā : After giving detailed instructions about the different aspects of the stringed instruments, the NŚ,' mentions three kinds of music produced by the Vīṇā.[3] They are Tattva, Anugata and Ogha.[4]

The Tattva expresses properly the Laya, Tāla, Varṇa, Pada Yati and Akṣara of songs.

The Anugata is the instrumental music following a song.

And the Ogha is the music which abounds in the Āviddha Karaṇas, has the Uparipāṇi Grahamārga, quick Laya, and does not care for the meaning of the song.

(8) *The special manner of playing the Vīpañcī* : Like the Vīṇā which is to be played by fingers, the Vipañcī which is a Viṇā with nine strings is to be played with a plectrum.[5] It seems to have six ways of producing Karaṇas from it. Karaṇas here, as in the case of dance, seems to have been minor patterns made up of notes.

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1. See XXIX, 102 ff. and the notes. Modern writers ignore it.
2. See XXIX, 105 ff.
3. For the indentification of Viṇā and its different parts see A.K. Coomaraswamy's Parts of a Viṇā in JAOS, Vol. 50. 1930 (pp. 244 ff).
4. See XXIX. 108 ff.
5. See XXIX. 104 ff.

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(9) *Playing of stringed instruments before the Preliminaries : The* twelve kinds of Bahirgīta or musical performance held before the actual beginning of a play, included playing of stringed instruments.[1] This seems to have been a musical prelude to prepare the audience for the dramatic spectacle which was to follow. Very elaborate instructions as regards the notes, Tāla and Laya, etc., of the twelve kinds of music described, shows with what seriousness the ancient masters looked to every part of a dramatic performance from the stand-point of music.

(b) Hollow Instruments

Hollow (*śuṣīra*) musical instruments were originally made of Vaṃśa (bamboo).[2] Hence they were called *Vaṃśa-vādya* or in short Vaṃśa (flute). In later times flutes were made of wood, ivory and of different kinds of metal. Notes of a flute were known to consist of two, three and four śrutis, and according to their manner of production they were shaken *(kampita),* half open *(ardha-mukta)* and fully open *(vyakta-mukta).* Just as additional Śrutis changed the character of a note of the Vīṇā, so addition of a Śruti gave rise to a changed note.

The note produced from a flute-hole thoroughly free from finger, consists of four Śrutis, that form a hole with a shaken finger placed on it, consists of three Śrutis, and a note consisting of two Śrutis is produced from a hole partly free from a finger on it.

All these are the notes in the Madhyama Grāma. Notes of the Ṣaḍja Grāma will be as follows:—

Ṣaḍja, Madhyama and Pañcama will arise from a hole fully open, Dhaivata and Ṛṣabha from a hole covered by a shaken finger, and from a hole partly free from finger Gāndhāra and Niṣāda will arise. Niṣāda and Gāndhāra coming respectively in juxtaposition with Ṣaḍja and Madhyama and modifying themselves in characteristic Śrutis, will give rise to Overlapping *(Svara-sādhāraṇa)* and the Kākalī notes.

According to the NŚ, the notes of a flute should be perfected with the help of the Vīṇā, and the human throat. The very notes which the singer has attained, should be sung in accompaniment of a flute. A unison of the human throat, the Vīṇā and the flute is specially praised.

(c) *Covered Instruments (Instrument of Percussion)*

The chapter on Covered musical instruments begins with a legendary account of their origin. The story goes that one day the sage *(muni)* Svāti watched the sounds that torrential rains made on the lotus-leaves in a lake, and got therefrom the suggestion of making drums.[3] Drums give rise to regular notes, Karaṇas[4] and

1. See XXIX., 122 ff.
2. See XXX, 1 ff.
3. See XXXIII. 4 ff,
4. See XXXIII. 91 ff

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Jātis.[1] But among them the Mṛdaṅga, Paṇava and Dardara (Dardura) more important than the rest, are used much in connexion with the production of plays.[2] Drums called Bherī, Paṭaha, Bhambhā, Dundubhi and Diṇḍima are merely for very deep and loud sounds.[3]

(i) The Vāskaraṇa : The various syllables (sixteen in number) available from the drums are as follows:

k, kh, g, gh, t, th, d, n t, th, d, dh, m, r n, l and h combined with the vowels a, *ā, i, ī, u, ū,* e, ai, o au, aṃ, aḥ; they give rise to all the Vāskaraṇa or Bol[4] of the modern drummers.

(ii) The music of drums has the following aspects[5]:

Four Mārgas, Vilepana (plastering), six Karaṇas, Three Yatis, three Layas, three Gatis, three Pracāras, three Saṃyogas, three Pāṇis, five Pāṇi-prahatas, three Prahāras, three Mārjanās, eighteen *Jātis* and twenty Prakāras.

Hence it is apparent that the playing of drums was a pretty complex affair.

All the three principal drums, had their own peculiarities of technique, in spite of their having some common features in this regard. Thus there were almost endless varieties of playing of drums, and these were to accompany the various activities of different types of character on the stage[6]. For example, in walking and other movements, the experts were to provide for playing of drums with Tālas of three or four Kalās, after considering the tempo and the manner of walking of characters concerned. In case of movements of boats, chariots, and aerial cars, birds, moving heavenly bodies, the playing of drums should be by running the fingers on the surface of the drums, or by Catuṣkalā strokes with two hands alternately. In case of sorrow, suffering, illness, cure, death of dear ones, loss of wealth, killing, imprisonment, vow, austerity, fasting, etc. the playing drums in the Utthāpana should be according to the Ālipta-mārga mentioned before.

This playing of drums varied as the character concerned were superior, middling, inferior or male, female or hermaphrodite. The NŚ lays down elaborate rules in this regard.

(iii) Making of Drums : Elaborate rules have been given about the making of drums[7]. Characteristics of good hides to cover them have also not been left unmentioned[8]. There were elaborate ceremonies prescribed for the installation of drums, in connexion with which various deities were to be worshipped.[9]

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1. See XXXIIL 129 ff.
2. See XXXIII. 65-91
3. See XXXIII. 27.
4. See XXXIII. 30, 40, 42.
5. See XXXIII. 37 ff. *The* text enumerating the three Jātis and the three Layas contains a misprint (omission).
6. See XXXIII. 227 ff.
7. See XXXIII. 242 ff.
8. See XXXIII. 250 ff.
9. See XXXIII. 259 ff.

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(iv) The chapter on drums after describing in detail the characteristics of good drummers[1], of a good player of Mṛdaṅga[2] and Paṇava, the general rules of drumming[3], and qualities of the Mṛdaṅga[4], emphasizes the importance of drumming as follows:

"One should first of all bestow care on the playing of drums. For this playing has been called the basis of the dramatic performance. This playing, and songs being well performed the production of plays does not run any risk."[5]

III. LITERATURE ON ANCIENT INDIAN MUSIC

1. Early Writers (c. 600 B.C.–200 A.C.)

(a) Nārada. Nārada mentioned repeatedly in later literature on music, seems to be the earliest writer on the subject, and the Śikṣā named after him[6] appears, apart from its interpolated passages, to be a very old work, and it may be as old as 600 B. C., and its teachings may be earlier still. As one couplet[7] from it has been quoted by Patañjali with a slight variation, it is not later than 200 B.C. Like the Pāṇinīya Śikṣā (c. 600 B.C.) it is written chiefly in the Anuṣṭubh metre ; and it treats of musical theories in connexion with the singing of Sāmas. The fact that it describes the Gāndhāra Grāma in detail (together with its Mūrchanās) shows clearly that it is much anterior to the NŚ which ignores altogether this Grāma and was written when they become obsolete. The NŚ quotes the NāŚ. (I.3.13) at least once (XXXIII. 227) without naming it. As this Śikṣā discusses the seven notes in the three Grāmas and the Mūrchanas and Tānas connected with them, the Indian Music seems to have been pretty advanced at the time when this work was composed.

(b) ***Svāti.*** Svāti has been mentioned in the NŚ along with Nārada, but not even a fragment of his teaching has reached us, and we are not sure whether he wrote any work on the subject or anything was written on his views.

(c) ***Kohala.*** In the NŚ (I. 26) Kohala has been mentioned as one of the hundred sons of Bharata and as such he was anterior to the author of this work. From another passage in the NŚ (XXXVI.61) we learn that *śeṣem uttaratantreṇa Kohalaḥ kathayiṣyati* 'Kohala will speak of the remaining (teachings) on dramaturgy in a supplementary treatise.' Hence it may be presumed that Kohala

1. See XXXIII. 263 ff.
2. See XXXIII. 295-296.
3. See XXXIII. 299.
4. See XXXIII. 300.
5. See XXXIII. 301.
6. Naś (Nāradiya-śikṣā).
7. मन्त्री हीनः स्वरतो वर्णतो वा मिथ्या प्रयुक्तो न तमर्थमाह।
   स वाग्वज्रो यजमानं हिमस्ति यथेन्द्रशत्रुः स्वरतीऽपराधात्।।
   Patañjali reads as : दुष्टः शब्दः स्वरतो वर्णतो वा etc. Evidently the author of the Bhāṣya changed the couplet to suit his own purpose.

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was not widely separated in time from the author of the NŚ. Kohala's opinion has been referred to in Dattila's work in connexion with Tāla. This is perhaps the earliest reference to his teaching. The Bṛhaddeśī also refers to Kohala's views no less than five times while discussing notes, Tāna and Jāti The author of the Saṃgītamakaranda also mentions him twice in the chapter on dance *(nṛtya)*, Pārśvadeva in his Saṃgīt-asamayasāra names Kohala in the beginning of his chapter on Tāla. In his commentary of the chapters on music, Abhinavagupta while discussing Tāla, refers at least twice to Kohala. From Abhinava's commentary it is further learnt that Kohala wrote a work named the Saṃgīta-meru. Hence it is natural that Sārṅgadeva has named him as one of the old masters.

Two other works the Tāla-lakṣaṇa and the Kohala-rahasya have also been ascribed to Kohala[1]. These may genuinely reflect the teachings of Kohala. From all these it appears that Kohala was a very important early writer on music.

(d) ***Śāṇḍilya*** and ***Vātsya.*** The NŚ has twice mentioned Vātsya and Śāṇḍilya together. Śāṇḍilya not being included amongst the hundred sons of Bharata, seems to be somewhat later. But one cannot be sure on this point. Sāṇḍilya has not been quoted in an early work. Only the author of the commentary "Tilaka" on the Rāmāyaṇa, mentions him twice in connexion with the Mūrchanā and the Jāti[2]. And Vātsya is not known to have been quoted by any work.

(e) ***Viśākhila*** : Dattilam is the earliest work to mention Viśākhila.[3] As we have already seen that Dattila was anterior to the NŚ. Viśākhila was also a very old writer on music. The Bṛhaddeśī also once refers to him. The passage in question being somewhat corrupt it has escaped the notice of other writers. It is as follows:

nanu mūrchanā-tānayoḥ ko bhedaḥ? ucyate—mūrchanātanayo nunātvantaram (= stu nārthāntaram) iti Viśākhilaḥ (=Viśakhilaḥ) etaccāssṃgatam.

(*Tr.* Now, what is the difference between the Mūrchanā and the Tāna? Viśākhila's view that the Mūrchanā and the Tāna are identical, is not correct.) Viśākhila has been quoted and referred to at least seven times by Abhinavagupta in his commentary on ch. XXXVIII of the NŚ. Cakrapāṇidatta (c. 11th century) also has quoted from Viśākhila in his commenary on Caraka, Nidāna-sthāna, VII.7.[4] The relevant passage is as follows :

Yad uktam Viśākhinā (wrong reading for Viśākhilena)
śamyā dakṣiṇa-hastena vāmahastena tālakaḥ/
ubhābhyāṃ vādanaṃ yat to sannipātaḥ sa ucyate//

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1. Svāmi Prajñānanda, Sangīta-0-Saṃskṛti (Bengali), Vol. II, pp. 347 ff.
2. Ibid. pp. 352-353.
3. Dattils, sl. 177.
4. ed. Haridatta Shastri, pp. 473-74.

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(*Tr.* As has been said by Viśākhila, the Śamyā is struk by the right hand, the Tāla by the left hand, and that struk by both the hands is the Sannipāta.)

(f) ***Dattila :*** Another very old authority on music was Dattila[1]. Mentioned by the NŚ as one of the sons of Bharata, he is earlier than the writer of this work. But the work going by his name, may not be actually written by him; but its antiquity is great. For the teachings ascribed to him as available in the text named after him, seems to be less developed than that available in the NŚ. For example, according to Dattila, Alaṃkāras are thirteen in number while according the NŚ (XXIX. 23-28) they are thirtythree, and later writers further add to their number. The Bṛhaddeśī makes quotation twice (pp. 29-30) from Dattila. Kṣīrasvāmin (11th century) the commentator of the Amara-kośa (ed. R.G. Oka, Poona, 1913) also quotes passages twice from Dattila.

Abhinavagupta in his commentary on the chapter XXVIII of the NŚ, has quoted passages from Dattila no less than ten times. And another commentator of the Amara-koṣa (Vandyaghaṭīya Śarvānanda) also quoted from him the following: Mukhaṃ pratimukhaṃ caiva grabho vimarśa eva ca etc.[2] From this it appears that Dattila wrote not only on music, but also on dramaturgy.

2. The Date of the Nāṭyaśāstra

In this Introduction the translator wrote "it may be reasonable to assume the existence of the Nāṭyaśāstra in the 2nd century. A.C. By the Nāṭyaśāstra was meant the present text of the work including some spurious passages. Hence the date of the NŚ in its original form will be earlier. After making a closer study of the concluding chapters, the translator is inclined to support the view of the late Haraprasad Sastri who concluded that the work belonged to 200 B.C.[3] But the question will be taken up later on.

3. Early Medieval Writers on Music (200 A.C.—600 A.C.)

(a) ***Viśvāvasu.*** The view of Viśvāvasu on Śruti has been quoted in the Bṛhaddeśī (p.4). But it is difficult to identify him with Viśvāvasu the king of Gandharvas who according to the Mahābhārata was an expert in playing a Vīṇā.

(b) ***Tumburu***. Tumburu's view also has been quoted in the Bṛhaddeśī (p.4). But due to the corrupt nature of the passage quoted, this has escaped the notice of the earlier writers. The passage in question is as follows :

Apare to vāta-pitta-hapha-sannipāta-bheda bhinnām caturvidhāṃ śrutiṃ pratipedire. tathā cāha Tumburuḥ *(the last word wrongly read as* caturaḥ) : uccaistaro dhvanī rukṣo vijñeyo vātajo *(wrongly* vālajaḥ) budhaih gambhīro ghanalīnaśca (*wrongly* nīlaśca) jñeyo'sau pittajo dhvaniḥ snigdhaś ca sukuāraśca madhurah kaphajo dhvaniḥ. trayāṇām guṇasaṃyakto vijñeyo sannipātajaḥ.

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1. ed. K Sambasiva Shastri.
2. See the Introduction to this text (Baroda ed.)
3. See JPASB, Vol. V (N.S.) pp. 351 ff.

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This quotation from Tumburu occurs in a correct from in Kallinātha's commentary on the SR (1.3.13-16). Some writers think on the basis of the occurrence of the expression 'Tumburu- in Locana's Rāga-tarañginī (12th century) that Tumburu wrote a play. But this tumburu-nāṭaka seems to have meant a kind of dance-drama originating with Tumburu.

(c) ***The Mārkaṇḍeyapurāṇa.*** Though not a work on music, the Mārkaṇḍeya-purāṇa may be considered in the present connexion ; because it gives us valuable informations regarding the musical theory and practice at the time of its compilation. Though here is no direct evidence about its exact age, scholars are agreed about its great antiquity, and according to Pargiter who studied this work very closely, its oldest parts may belong to the third century A.C.[1] This suits very much the data of music obtained from it. For, it mentions the seven *svaras* (notes), seven Grāma-seven Gītakas and as many Mūrchanās, fortynine Tānas, the three Grāmas, four Padas, three Kālas (wrongly Tālas), three Layas, three Yatis and four Ātodayas. Except the Grāma-rāgas mentioned in this Purāṇa, all other terms occur in the NŚ. The Grāma-rāgas are ignored by the NŚ. They are probably related to the *Grāma-geya-gāna* (songs to be sung in a village) of the Vedic Sāma-singers as distinguished from the Sāma-singers' *Āraṇyakagāne* or forest songs which were taboo in villages"[2]. It seems that the term which may be earlier the NŚ was not recognised by the NŚ, for some reason or other. The three Kālas might also relate to the required to pronounce short, long and pluta syllables. From these facts, it may be concluded that the Mk. Purāṇa was not compiled much later than the NŚ, Those who assign a lower date to the Purāṇa refer to the Devī-māhātmya (ch. 81-93) which in their opinion is not much earlier than 600 A.C. This however seems to be far from justified. For Durgā glorified in this Purāṇa was already an important deity in the later Vedic period, the Devī-sūkta being a part of the Khila-portion of the Ṛgveda. Hence the Mk. Purāṇa may very well be placed in the 3rd century A.C.

(d) ***The Vāyupurāṇa.*** The Vāyupurāṇa also should be considered in connection with the medieval writings on music. For it contains two chapters (86-87) which treat of the Mūrchanās, Tānas and Gitālaṃkāras[3]. Even if these two chapters are in a very corrupt state, from them one can form a fairly correct idea about the musical teachings of the time. Though this Purāṇa describes the rule of the Gupta dynasty as it was in the 4th century A.C.[4], and though the

1. Winterniz. Vol. I, p. 560. The chapter 23 of the Mk. Purāṇa has been critically edited and published by Alain Daniilou and N. R. Bhatt in 'Textes des Purāṇa sur la theorie musicale,' Pondicherry, 1959.
2. Winternitz, p. 167.
3. Svāmi Prajñānānanda has printed these in his vol. II of the Saṅgita O-Saṃskrti, pp. 484 ff; The Viṣṇudharmottara (C. 8th century) also contains some chapters on music. But these. are not of much importance in the present connection. See Textes de's Purina sur la theorie musicale ed. by Daniélou and Bhatt.
4. Winternitz op. cit. p. 554.

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Guptas, one very great among them being Samudragupta, were patrons of music, these two chapters seem to repeat only what is already available in the NŚ, except that they give the number of Alaṃkāras as thirty. (The second half of the first couplet of the chapter 87 should be emended as follows: *triṃśat ye vai alaṃkārās tan me nigadataḥ śṛṇu* (see sl.21 below). But the NŚ gives the number of Alaṃkāras as thirty-three (XXIX, 23-28). Another new information, available in the Vāyupurāṇa is the affiliation of Tānas to different Vedic sacrifices. Due to a loss of some ślokas between the two hemistichs of the couplet 41 of the chapter 86, some writers were led to attach these names to Mūrchanās. If these ślokas occuring in the Bṛhaddeśī have not been taken from the Vāyupurāṇa, they must have been taken from a common source by both these works.

(e) ***Nandikeśvara.*** The Bṛhaddeśī quotes (p.32) in one passage the view of Nandikeśvara on the Mūrchanā. From this we learn. that he recognised a class of Mūrchanā consisting of twelve notes. We also know one Nandikeśvara as a writer on *abhinaya* (gesture and Tāla). And the two may be identical. The *Rudra-ḍamarūd-bhava-sūtra-vivaraṇam* a commentary on the Māheśvarasūtras, is also ascribed to Nandikeśvara. This also may be from the hands of Nandikeśvara the author on *abhinaya* etc. But before the work has been critically studied, one cannot be sure about this. And Nandikeśvara the author of the Abhinaya-darpaṇa as we have seen elsewhere[1] was posterior to the 5th century.

4. Medieval Writers of the Transitional Period (600 A.C.-1000 A.C.)

(a) Śārdūla, Mataṅga, 1 Yāṣṭika, Kaśyapa and Durgāśakti.

It was during this period that the Rāgas of later Indian music slowly developed from the Grāmarāgas of early medieval music, which have been mentioned in the Mārkaṇḍeya Purāṇa. 'The Gīti or the Bhāṣā-gīti of various kinds mentioned in the Bṛhaddeśī had probably connection with this Grāmarāga. And from this work, it is also learnt that Śārdūla recognised only one Gīti called Bhāṣāgīti, Mataṅga two Gītis, Bhāṣāgīti and Vibhāṣā-gīti, Yaṣṭika three of them named Bhāṣāgīti, Vibhāṣāgīti and Antarbhāṣikagīti. Durgāśakti however gave their number as five, viz. Buddha, Bhinna, Vesara, Gauḍī and Sādhāraṇī. Kaśyapa seems to agree with Yāṣṭika in this regard; but one cannot be sure on this point. The personal view of the author of the Bṛhaddeśī is that the Gīti is of seven kinds : such as Buddha, Bhinnaka, Gauḍika, Rāgagīti, Bhāṣāgīti and Vibhāṣāgīti. It is probably to demonstrate the fuller nature of his own classification, that he brings in the view of his predecessors, which have been mentioned above. The evidence at our disposal for ascertaining the time of these authorities is meagre. But we are possibly not quite helpless in this matter. For, the term Bhāṣāgīti seems to give some indication as to the upper limit to the age of these teachers. It seems to be evident that *bhāṣā* in this connection is nothing other than the *deśa-*

1. See the Introduction to the Abhinayadarpaṇa ed. M. Ghosh (2nd ed.), Calcutta, 1957.

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bhāṣā or regional dielects or languages, and that is the reason why the songs composed in *deśa-bhāṣā* were also called Deśī from which the Bṛhaddeśī derives its name. Now *bhāṣā* came to be accepted as a vehicle of literary expression as early as the 6th century A.C.; for Bāṇabhaṭṭa mentions among his friends one Īśāna who was a *bhāṣā-kavi or* a poet writing in *bhāṣā.*[1] Hence it may naturally be assumed that *bhāṣā* attained some prestige at that time in connection with the music also. In all probablity Śārdūla who recognised one kind of Gīti called the Bhāṣāgīti, might have been an younger contemporary of Bāṇabhaṭṭa. Mataṅga, Yāṣṭika, Kaśyapa and Durgaśakti all of whom might have followed him in later centuries, probably one after another, added to the number of Gītis or Bhāṣāgītis. The new era reached right down to the time of the author of the Bṛhaddeśī who seems to have flourished about the 10th century A.C. when the Bhāṣā-movement may be said to have culminated in the development of New Indo-Aryan languages and bhāṣā became the vehicle of the classical melodies of the Rāga-type.

(b) *The Bṛhaddeśī :* The work ascribed to Mataṅga cannot be taken as a work written by Mataṅga. For as we have seen above, Mataṅga's view has been quoted in the work itself along with the view of other earlier writers. Hence it seems have been compiled by some one other than Mataṅga himself, and was ascribed to the old master evidently for giving it a greater authority. About the date of this work we have given our view above. The fact that Śārṅgadeva recognised Durgāśakti's view about the number of Gītis in opposition to the one given by the author of the Bṛhaddeśī[2], probably shows that the two authors were not widely separated in time. The Bṛhaddeśī extensively makes quotation from the NŚ.

5. Late Medieval Writings (1000 A.C.–1300 A.C.)

(a) *The Saṅgīta-makaranda :* This work[3] ascribed to Nārada, was evidently not from the hands of the author connected with the Śikṣā named after him. The fact that the Rāgas known in later music make their appearance in it, speaks for its lateness. As it has been utilized by Śārṅgadeva (1210-1247 A.C.) it may be tentatively placed in the 11th century A.C.

(b) *The Rāga-taraṅgiṇī :* This was composed by Locana-Kavi, the court-musician of the king Vallalasena of Bengal. It was written 1160 A.C.[4], the year of Vallalasena's accession to the throne. He therefore lived one generation earlier than Jayadeva the celebrated author of the Gīta-govinda which was a lyrical poem to be sung with musical accompaniment. From the Rāgataraṅgiṇī it is learnt that

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1. Bulletin of the school of Oriental Studies, Vol. I (1917-20), Grierson, Indo-Aryan Vernaculars. Chap. II, p. 65.
2. See SR II. 1.7.
3. Ed. M. R. Telang.
4. See Kshitimohan Sen, Bāṅglār Saṅgitācārya in the Gitavitāna-vārṣiki Vol. 1, 1350 (B.E.). Songs of Vidyāpati available in the present text of the Rāgataraṅgiṇī are evidently a later interpolation.

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the author also wrote other works such as the Rāga-gītasaṃgraha. But these have not come down to us. Locana's work mentions twelve basic *(janaka)* Rāgas to which eighty-six derivative *(janya)* Rāgas owe their origin.

(e) The Saṅgīta-samayasāra : This work[1] was written by Pārśvadeva of whom we do not know anything more. He was probably a Jain; and as he names Bhoja[2] and Someśvara[3] he was later than these personages. But Śārṅgadeva who mentions them does not mention Pārśvadeva. Pārśvadeva therefore may be placed in the 13th century A.C. and may be considered to be a contemporary of the author of the Saṅgita-ratnākara. Pārśva's treatment of Rāgas though pretty exhaustive, is shorter than that of Śārṅgadeva.

(d) *The Saṅgīta-ratnākara :* This is the most exhaustive treatise on Indian music. It was written by Śārṅgadeva (1210-1247) a South Indian whose grandfather was a Kashmirian. In the seven chapters of the work, he treats, of notes, Rāgas, miscellaneous topics, musical compositions, rhythms, musical instruments and gestures. He describes Śruti, notes, Grāmas including the obsolete Gandhāra Grāma, Mūrchanā, Tāna, Varṇa, Alaṃkāra, Jāti, Vādī, Saṃvādī, Vivādī and Anuvādi notes very clearly, and summarizes whatever has been said by his predecessors. This gives the work a special importance in connection with a critical study of the NŚ. Many things occurring in this 'latter work when otherwise obscure, become elucidated as soon as they are compared with similar items discussed in the Saṅgīta-ratnākara. As Śārṅgadeva elaborately describes the Rāgas with their late developments, his work serves, as a bridge between the tradition of the NŚ and the works written in late medieval times (after the 13th century) which almost exclusively treat the Rāgas and their different varieties. As these works are not of much importance regarding the study of Indian music in its ancient and early medieval aspects, we refrain from mentioning them.

IV. MORE ABOUT THE ANCIENT INDIAN THEORY AND PRACTICE OF DRAMA

1. The Three Types of Character

Characters of all kinds male, female and hermaphrodite in the ancient Indian plays, were classified into three types superior, inferior and middling[4], for the purpose of distinguishing them by assigning to them special movements to be followed by appropriate music and drumming. Division of Heroes *(nāyaka)* and Heroines *(nāyikā)* into four classes, had also included the same purpose.

2. The Prominent Position of the Nāṭaka

From the very detailed description given in the NŚ of the various types of

1. Ed. Ganapati Shastri.
2. Ibid, (II.5)
3. Ibid, (II.5; IX.2)
4. See XXXIV. 2 ff.

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character such as the king and his entourage, inside and outside the royal palace[1], it appears that the Nāṭaka which usually include such characters, was the most prominent among the ten kinds of play. The special purpose of the description seems to have been to help the playwrights who cannot always be expected to possess a first-hand knowledge of habits and customs of such characters.

3. The Typical Theatrical Troupe

From a detailed description of the various members of theatrical troupes[2], it appears that such troupes moved from place to place just like the Bengali *Jātrāwālās,* to give performance before people of different regions. It is only on the assumption of this kind that we may easily explain inclusion into the troupe, of such members as makers of headgears *(mukuṭakāraka)* and of ornaments, the dyer *(rajaka),* the painter and craftsmen of various kinds. If like the members of modern theatres of India they were restricted in their activity to any particular place, there might not have been any necessity of counting them as members of theatrical troupes. As communication and transport at that ancient time were not easy, the treatrical parties did not probably like to add to their luggage in the shape costumes and other paraphernalia of a dramatic performance: Skilled persons who accompanied them prepared these anew in every region, and these were used for a number of performances held in places not very distant from one another. The Arthaśāstra of Kauṭilya seems to envisage this kind of itinerant theatrical troupes.

4. The Playwright as a Member of the Theatrical Troupe

The playwright (*nāṭyakāraka*)[3] appearing as one of the members probably shows also that theatrical troupes moved from place to place and did not depend exclusively on a fixed repertoire, but often constructed special plays based on local history or popular legends, to suit the taste and interest of the people before whom they were called upon to give a performance.

The position of the playwrights was probably analogous to some extent to their modern counterparts attached to some urban theatres of modern India, which employ them for salary with the purpose of making their dramatic compositions the exclusive property.

5. Distribution of Roles

The NŚ lays down some general principles for the distribution of roles in a play.[4] For example, it says :

"After considering together their gait, speech and movement of the limbs, as

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1. See XXXIV. 29 f
2. See XXXV, 89-90.
3. See XXXV. 99.
4. See XXXV

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well as their strength and nature, the experts are to employ actors to represent different roles [in a play]"[1]

"Hence the selection of actors should be preceded by an enquiry into their merits. The Director will have no difficulty over the choice [if such a procedure is followed]. After ascertaining their natural aptitudes, he is to distribute roles to different actors".

To clarify further these principles, the NŚ adds :

"Persons who have all the limbs intact, well-formed and thick-set, who are full-grown, not fat or lean, or tall or large, who have vivacity, pleasant voice and good appearance, should be employed to represent the role of gods.[2]

"Persons who are fat, and have a large body, a voice like the peal of thunder, furious looking eyes, and naturally knit eye-brows should be employed to represent the role of Rākṣasas, Dānavas and Daityas ; for the performance of the male actors [should be] in conformity with their limbs and movements".[3]

"Actors of the best kind who have beautiful eyes, eyebrows, forehead, nose, lips, cheeks, face, neck and every other limb beautiful, and who are tall, possessed of pleasant appearance and dignified gait, and are wellbehaved, wise, steady by nature, should be employed to represent the role of kings and princes.[4]

In a similar manner the NŚ gives directions about assigning roles of army-leaders, councillors (ministers and secretaries) Kañcukins, the Śrotriyas[5] as well as minor characters.[6] The directions about the representation of fatigued and healthy characters show how careful the ancients were about the assignment of roles. For the NŚ says.

"A person who is naturally thin should be employed in a play to represent tired characters."[7]

"A fat man should be employed to represent persons without any disease".[8]

From the very elaborate rules quoted above, it appears that the author of the NŚ was very careful in the assignment of roles. His rules were often found difficult to be carried into practice. But in spite of this, he was not a doctrinnaire in this regard, and permitted the Directors of theatres to train up properly persons available, even when they did not come up to the standard. On this point he says :

"If however, such persons are not available, the Director should exercise

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1. See XXXV, 5-6
2. Ibid.
3. XXXV. 7-8
4. XXXV.9-11.
5. XXXV.12-14.
6. XXXV.15-17.
7. XXXV. 18
8. Ibid.

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discretion to employ [some one] after a consideration of the latter's nature and movement as well as all the States [to be represented]."

"Such persons' natural movements whether good, bad or middling, should be regulated by a contact with the Director and then they will properly represent all the States"[1]

6. The Principles of Personation

The NŚ also very clearly laid down the principles of personation. It says "One should not enter the stage in his own natural appearance. His own body should be covered with paints and decorations"[2].

"In the production of a play, a person in his natural form of the body should be employed [to assume a role] according to, his age and costume"[3].

"Just as a man who renounces his own nature together with the body, and assumes nature of someone else by entering into his body, so the wise actor thinking within himself that "I am he", should represent the States of another person by speech, gait, gestures and other movements"[4].

The stage-representation of characters according the NŚ, are of three kinds : natural (*anurūpa*) unnatural (*virūpa*) and imitative (*rupānusāriṇī*)[5].

These three kinds of representation are described as follows :

"When women impersonate female characters and men male characters and their ages are similar to that of characters represented, the impersonation is called natural[6]"

"When a boy takes up the role of an old man or an old man that of a boy and betrays his own nature, the representation is called unnatural[7].

When a man assumes a woman's role, the impersonation is called imitative by the best actor. A woman also may assume if she likes, a man's role in actual practice. But an old man and a young man should not try [to imitate] each other's manners[8].

7. Special Importance of Women in Dramatic Production

Unlike what was the practice in ancient Greece or in medieval Europe, ancient Indians had no scruple to employ actresses possibly from the very ancient times. Hence the NŚ points out their special fitness on certain points.

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1. XXXV.19-20.
2. XXXV.24.
3. XXXV.25.
4. XXXV, 26-27.
5. XXXV, 28.
6. XXXV. 29.
7. XXXV. 30.
8. XXXV. 31-32.

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The relevant passages in the NŚ are as follows :

"A delicate person's role is always to be taken up by women. Hence in case of women as well as gods and men of delicate nature (women are to assume the roles). [It is for this reason that] drama came to be established in heaven through Rambhā, Urvaśī and the like (nymphs]. And similar has been the case in king's harems in this world"[1]. "Want of fatigue in dance and music, is always considered a quality of women, and a dramatic production partly attains its sweetness and partly its strength due to this"[2].

"This delicate type of production is pleasing to kings. Hence plays of this class including the Erotic Sentiment, should be produced by women"[3] An instance of the production of a play exclusively by women occurs in the Priyadarśikā (III) of Harṣa. Also in Cambodia the country which owes its drama to India, plays are produced exclusively by women[4]. In the palaces of some Sultans of Java too, women are exclusive performers of dance-dramas[5]. It can scarcely be doubted that this practice had its origin in India in hoary antiquity and the relevant passage of the NŚ, quoted above, seems to support our assumption.

8. Impersonation of a King

Though the NŚ has given description of a person suited to represent a royal character[6], it closes the topic of impersonation by giving rather elaborate directions about the impersonation of a king. On this point it says :

"How are the qualities of a king to be represented by an actor who has a few wearing apparels? In this connection it has been said that when dramatic conventions have come into vogue I have made plays furnished with all these (i.e. conventions)".

"In them (i.e. plays) the actor (*naṭa*) covered with paint, and decorated with ornaments, reveal the signs of kingship when he assumes a grave and dignified attitude and then he alone becomes, as it were, a refuge of the seven great divisions (*saptadvīpa*) of the world".[7]

"He should move his limbs only after he has been covered with paints. And trimmed according to the discretion of the Director and having the Sauṣṭhava of limbs, the actor becomes like a king, and [thus trimmed] the king also will be [very much] like an actor. Just as the actor is, so is the king, and just as a king is, so is the actor"[8].

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1. XXXV.38-39.
2. XXXV.44.
3. XXXV.49.
4. See the author's Contributions to the History of Hindu Drama, Calcutta, 1957, p. 41.
5. See notes on XXXIV. 48-51
6. XXXV. 9-11
7. XXXV. 57-59
8. XXXV. 60-61

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9. An Ideal Director

Principles and practices of the ancient Hindu drama as described before, placed a very great responsibility on the Director of a theatre. Hence the NŚ describes the characteristics of an ideal Director as follows:—

He should have "a desirable refinement of speech, knowledge of the rules of Tāla, the theory of notes and instruments [in general]". And he who is "an expert in playing the four kinds of instruments, has various practical experience, is conversant with the practices of different religious sects, and with polity, science of wealth and the manners of courtezans, *ars amatoria* and knows various conventional gaits and movements, thoroughly understands all the sentiments and the states, and is an expert in producing plays, acquainted with all arts and crafts, with words and rules of prosody, and proficient in all the Śāstras, the science of stars and planets and the working of the human body, knows the extent of the earthly continents, divisions, and mountains, and people inhabiting them, and customs they have, and the names of descendants of royal lines, and who listens about acts prescribed in Śāstras, can understand the same, and puts them into practice after understanding them and gives instruction in the same, should be made a Director.[1]

V. MORE DATA OF INDIA'S CULTURAL HISTORY IN THE NĀṬYAŚĀSTRA

1. Language

The NŚ mentions besides Sanskrit and the various kinds of Prakrit the Ardha-Saṃskṛta as the language of Dhruvās.[2] By this last term we are probably to understand the so-called Gāthā-Sanskrit which Prof. Edgerton has called hybrid Sanskrit. His hypothesis about its origin does not however appear to be convincing. This new nomenclature seems to ignore the historical circumstances which brought this kind of language into existence.

2. Metre

In course of describing Dhruvās the NŚ has described various metres. Most of these names are otherwise unknown.[3]

3. The Arthaśāstra

The NŚ (XXXIV. 82-98) describes a king, an armyleader, a purohita (chaplain), ministers, secretaries, judges, wardens of princes *(kumārādhikṛta)* and refers in this connexion to the views of Bṛhaspati who seems to be no other than the old master of this name repeatedly referred to in the Arthaśāstra of Kauṭilya. This probably points to the great antiquity of the NŚ. It is also gathered

1. XXXV. 65-71.
2. XXX II. 440-442.
3. See XXX1I.

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from the NŚ (XXXIV. 73) that Dauvārika[1] mentioned as a great dignitary connected with the royal palace was a snātaka[2] i.e., a Brāhmaṇa who has duly finished his Vedic studies. This seems to give a clue to the sudden ripe of the Suṅgas (who were Brāhmaṇas) after the Maurya dynasty declined, Puṣyamitra Suṅga described by Sylvain Lévi as a "mayor of the palace" was probably a snātaka employed as Dauvārika by the last Maurya king.

The Sabhāstāra mentioned in the NŚ. (XXIV. 83,98) translated as members of the (royal) court, is also a very old word. The Kumārādhikṛta (XXXIV. 83,97) seems to be the warden of princes mentioned in the Arthaśāstra.

1. See Arthaśāstra.
2. See XXIV. 73-74.

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INTRODUCTION TO THE TEXT

I. THE TEXT

1. Its scope and Importance

1. Though the name Nāṭyaśāstra gives a fair indication of its contents, yet a bird's-eye view of the whole work is needed before having some idea of its real importance. Hence a short summary of its chapters[1] is given below :

I. *Nāṭyaśāstrotpatti.* Mythical origin of the work.

II. *Prekṣāgṛhalakṣaṇa.* Characteristics of the playhouse and its different parts.

III. *Raṅgadevatāpūjana.* Worship of the deities connected with the stage.

IV, *Tāṇḍavalakṣaṇa.* Description of the Classdance and its different aspects such. as, 108 Karaṇas, 32 Aṅgahāras, 4 Recakas, and Piṇḍībandhas (group-dance).

V. *Pūrvaraṅgavidhi.* Preliminaries to the performance of a play. Instrumental music, songs and dance in this connection.

VI. *Rasavikalpa.* The definition of the 8 *rasas, bhāvas, vṛttis, pravṛttis* etc.

VII. *Bhāvavyañjaka.* Description and classification of the *bhāvas* and their subdivisions.

VIII. *Upāṅgavidhāna.* Gestures of minor limbs such as, eyes, eyeballs, eyebrows, the nose, cheeks, the lower lip, the chin and the mouth.

IX. *Hastābhinaya.* Gestures of hand, single and combined, and dance-hands.

X. *Śārīrābhinaya.* Gestures of other parts of the body : breasts, sides, hips, thighs and feet.

XI. *Cārīvidhāna.* Cārī movements of two kinds : earthly and aerial.

XII. *Maṇḍalavīdhāna.* Maṇḍala movements of two kinds: earthly and aerial.

XIII. *Gatipracāra.* Gaits of various characters under different conditions.

XIV. *Pravṛttidharmavyañjaka.* Stage Usages in different parts of India, and the convention about the Zonal division of the stage.

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1. Titles of some chapters are different in different sets of MSS. See Grosser, Introduction, pp. xxii-xxiii. Prof. Kane also briefly gives the contents of the N.Ś. See Hist. of Skt. Poetics, 2nd ed., pp. 27-37.

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XV. *Vācikābhinaya.* Representation through speech. Recitation of Sanskrit. Nature of metres and casura *(yati).*

XVI. *Chandoviciti.* Various metres with examples. Sama, Ardhasama and Viṣama Vṛttas, and Āryās.

XVII. *Vāgabhinaya.* Diction of a play. Its good points and defects.

XVIII. *Bhāṣāvīdhāna.* Use of languages in a play. Different characters to speak Sanskrit and Prakrit; and different Prakrit dialects for different characters.

XIX. *Kākuvyañjaka.* Intonation in recitation. Modes of addressing different characters. Inflection of the voice in speaking.

XX. *Daśarūpavidhāna.* Characteristics of two major types of play. A morphological analysis of the play. Eight minor types of play.

XXI. *Sandhyaṅgavikalpa.* Structural analysis of a play. Segments of a play and their different aspects.

XXII. *Vṛttivikalpa.* Classification of the Styles of Procedure. The Verbal *(bhāratī),* the Grand *(sāttvatī)* , the Graceful *(kaiśikī),* and Energetic *(ārabhaṭī)* Styles.

XXIII. *Āhāryābhinaya.* Costumes and Make-up.

XXIV. *Sāmānyābhinaya.* Representation of various psycho-physical conditions, and women's psychology.

XXV. *Vaiśikādhyāya* (or *Bāhyopacāra*). Dealing with courtezans. Classification of Heroines, and how the Hero is to deal with them successfully.

XXVI. *Citrābhinaya.* Representation of varied objects and different behaviours of women.

XXVII. *Siddhivyañjaka.* Determination of Success in cases of contest among different troupes of actors. Time suitable for holding a performance.

XXVIII. *Ātodyavidhāna.* General theory of music. Stringed instruments, 7 Notes, intervals, Grāmas, Mūrchanās and Jātis.

XXIX. *Tatātodyavidhāna.* Stringed instruments. *Jātis* in relation to Sentiments. Modes of playing stringed instruments.

XXX. *Suṣirātodyavidhāna.* Hollow instruments. Flutes.

XXXI. *Tālavyañjaka.* Observation of time in songs, and playing of instruments. Characteristics of some minor types of play.

XXXII. *Dhrūvāvidhāna.* Dhruvā songs to be sung during the performance of a play. Their definitions and examples.

XXXIII. *Vādyādhyāya.* Modes of Playing different kinds of Drums.

XXXIV. *Prakṛtivicāra.* Classification of characters in a play. Inmates of the royal harem. Men about the court.

XXXV. *Bhūmikāvikalpa.* Distribution of roles in a play. Members of a typical troupe of actors.

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XXXVI.[1] *Nāṭyāvatāra.* Mythical account of the descent of drama on the earth.

2. From the above summary it will be evident that the NŚ. is an encyclopedic work treating all possible subjects connected with the stage-craft including the construction of plays of different kind. The care for detail which the author displays is simply astonishing, and this shows clearly what a high level of perfection Indians reached in presenting as well as constructing dramatic works. It also demonstrates incidentally what serious attention they paid to the earthly aspects of their life, in spite of their occasional preoccupation with man's destiny in the other world or in successive rebirths. All this gives a unique importance to the study of this work for an understanding of ancient India's culture.

2. Its Style and Method of Treatment

In style the NŚ. differs very largely from all later works on drama, which profess adherence to it and formulated their rules in a concise manner. They are sometimes so very brief that in a few places they are not easily intelligible without the help of a commentator. Though some passages of it remain obscure for various reasons, yet the NŚ, is written in a simple language. It is composed mainly in verse, and a small number of its passages only are in prose. One of the charges against it is that the work is diffuse, and this cannot be denied. The author took up individual topics and considered them in every possible detail and sometimes found it necessary to repeat things for the clarification of the matter in hand. This has created diffuseness. And there may be also other reasons of this not very commendable aspect. It is, however, to be admitted that whatever be the reason or reasons of it, this has affected its clearness to some extent. But the difficulty which we the moderns feel in studying the work is considerably due to its discussing an art which has gone out of vogue for quite a long time. There are, besides, other reasons of this difficulty.

3. History of the Study of this Work

4. Though discovered a century ago, a complete critical edition of the NŚ. had to encounter many difficulties and this progressed indeed very slowly. The credit of discovering the NŚ, in 1865 goes to Fitz-Edward Hall,[2] an American scholar who was instrumental in rescuing it from oblivion. His attempts at editing it, however, had to be given up due to the corrupt nature of the MS.[3] But his printing the chapters XVII-XX and XXXIV (our XX-XXII, XXXIV) as an

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1. Some MSS. e g. Grosset's P., has 38 chapters and B. (ed. GOS.) has 37 chapters. Sri J.S. Pade adds some notes on the different number of chapters of the NŚ. See B. vol. IV. preface, pp. ix-x.
2. He edited the Daśarūpa *(Bibliotheca Indica),* Calcutta 1861-1865, p. 37.
3. Hall began to publish the incomplete MS, which he obtained. Grosset saw some proof-sheets and the copy of the work which was abandoned. See his Introduction, p. iii.

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appendix to his edition of the Daśarūpa, drew the attention of scholars to the value of this long lost work. This led afterwards to the discovery of similar MSS. in different libraries. As a result, W. Heymann, a German scholar published in 1874 on the basis of these, a valuable article[1] on the subjects discussed in the NŚ. This naturally induced a few competent scholars to study the work seriously. Foremost among them was indeed the French Sanskritist Paul Regnaud who published in 1880 a critical edition of the chapter XVII (our XVII),[2] and this was followed in 1884 by his similar treatment of the chapter XV (in part) and XVI.[3] One important aspect of Regnaud's work was his pronouncement on the basis of rhetoric and style of the examples cited as illustrations of metres, that the Nāṭya-śāstra probably went back to the first country before the Christian era[4]. This hypothesis, however, did not impress the scholars of his time, though recent researches showed that this was an underestimate. Next followed his study of the chapters VI. and VII.[5]

5. The excellent work of Regnaud was continued by his able pupil, Joanny Grosset, another Frenchman who published in 1888 a critical edition of the chapter XXVIII with a translation."[6] It was at once accepted favourably by the scholars, and this encouraged him to plan a complete critical edition of the work, based on all available materials. In the meantime two Indian scholars, Sivadatta and Kashinath Pandurang Parab also turned their attention to this work, and they published from Bombay the *editio princeps* of the NŚ. in 1894.[7] Though, being based on two MSS. of the shorter recension it was far from a critical edition, it did an excellent service in giving a wider circle of readers an idea of the actual contents of the work. Imposing character of the ancient Indian dramaturgy and histrionics was at once revealed before them. This stimulated the enthusiasm of J. Grosset who, as we have seen, was already at work in this regard. Though his work was announced in 1890, and the first forme was printed in 1892,[8] the initial volume of his work appeared six years later in 1898.[9] This shows clearly how

1. Über Bharata's Nāṭyaśāstra in *Nachrichten von der Kōnigl, Gesselschaft der Wessenschaften and der G.A. Universität zu Göttingen,* 1874, p, 90 (ref. Grosset).
2. Le Dix-septiéme chapitre du Bhāratiya-nāṭya-śāstra. *Annals dos Musée Guimet.* Tome I, 1880, pp, 85.
3. Le métrique de Bharata, texte sanscrite de deux chapitre du Nāṭyaçāstra publie pour la première fois et suivi d'une interpretation française *(Annals du Musée Guimet,* Tome II, 1884, pp, 65 ff.)
4. Grosset, Introduction, p. viii, note 3.
5. Rhetorique sanscrite, suivie des textes inedits du Bhāratiya-nāṭya-çāstra public pour la premiére foil et suivi d'une interpretation francaise. Paris 1884.
6. Contribution a l'étude de la musique hindou, (*Bibliotheque de la Faculté de Lettre de Lyon).* Lyon, 1888,
7. *Kāvyamālā* 42, Bombay, 1894.
8. Grosset, Introduction, p. i.
9. Bhāratīya-nāṭya-çāstram : Traité de Bharata sur le théâtre. Texte sanscrite. Tome premiére, Paris-Lyon. 1898.

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cautiously he proceeded with his task. In every way Grosset's work was an excellent production. The present editor is very happy to admit that but for studying this work he might not have made an attempt of editing the NŚ. Though he has not followed Grosset on all points, yet his work has given the present editor valuable suggestions in handling some important problems. It is very regrettable that Grosset's edition was not completed. And it is equally unfortunate also that his contribution received no serious attention for a long time.

6. The critical study of that NŚ. received a fresh impetus after the appearance in 1926 of the volume I. (I-VII) of the Baroda edition of the work under the editorship of M. Ramakrishna Kavi. Though its publication including the commentary of Abhinavagupta was an important event,[1] yet for reasons to be discussed later, this commentary does not appear to be much better than the average works of this class. Three years later (1929) came out from Benares[2] another edition of the NŚ. Though not very carefully done, this publication represented a very important MS. of the longer recension, and laid before the Sanskritists some valuable materials not easily accessible to them.

7. Ramakrishna Kavi took some more years to complete the volume II (VIII-XVIII) of the Baroda edition which appeared in 1936. This delay of ten years shows clearly the difficulty of the work which involved studying the Abhinavabhāratī as well as the MSS. of the basic text, and he had to proceed very slowly. In the two volumes of his, Kavi rendered a valuable service to the study of the work by adding variants to the text which he reconstructed primarily with a view to the commentary in hand. These as well as the explanation of Abhinavagupta on a few passages, threw a new light on the work. Another valuable feature of Kavi's edition was that it cited whenever available, references to later authors who utilized the NŚ. in their writings on allied topics. These also provided in some cases useful help in studying the text critically.

8. In 1954 eighteen years after its predecessor, the volume III (XIX-XXVII) of the Baroda edition was published. This also corroborated once more the difficulty of the work which caused so much delay. It was a pity that the present editor could not utilize this volume for his translation of the work vol. I (published in 1951) But he is very happy to acknowledge the valuable aid he received from it, in editing a certain portion of the volume II of the NŚ. published in 1956. The volume IV (XXVIII-XXXVII) of the Baroda edition completing the work, reached the public in 1964.[3] It is very much to be regretted that the learned editor Ramakrishna Kavi had passed away before this volume could be sent to the press.

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1. Nāṭyaśāstra with the commentary of Abhinavagupta with a preface, appendix and index by M. Ramakrishna Kavi, vol. I. Baroda, 1926.
2. Bharata-muni-praṇītam Nāṭyaśāstram *(Kashi Sanskrit Series)*, Benares, 1929.
3. The vol. IV has been published under the supplementary editorship of Sri J.S. Pade who is to be congratulated on the completion of the work started by his great predecessor.

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This has indeed been a great loss. For the promised introduction to the entire Baroda edition as well as a commentary on chapters VII and VIII[1] from his pen, which might have added greatly to our knowledge of the subject, remains unachieved.

4. Nature of the data for Reconstruction

9. *Manuscripts :* Manuscripts of the NŚ. come naturally in the front line of these materials. The most important[2] among them have been scrupulously described by Grosset, and yet more MSS., a great many of which are fragmentary, have been briefly described in the catalogues of different collections published during the last thirty years. As the circumstances did not permit, the present editor could not consult them, though this might have improved his work. But on a careful examination of the first fourteen chapters which were very meticulously studied by Grosset and Kavi, the present editor has come to believe that very little improvement can be expected from a collation of more MSS. For the really old MSS. of the NŚ. are extremely rare, and the available ones, complete or fragmentary, seldom help us to solve the textual difficulties. Still the future workers on the subject should not be discouraged. It is not altogether improbable that after a prolonged labour they might be rewarded in some rare cases. But, for reasons stated in the preface the present editor could not consult them.

10. *Ancillary works* : Various *prakaraṇa* works on different topics come under this category. They include teatises on dramaturgy, music, metrics and Prakrit grammar etc. But among them all, works on dramaturgy[3] and music[4] naturally occupy an important place. In a few cases they give valuable help in reconstructing the text.

5. Condition of the Transmitted Text

11. That a critical study of the text of the NŚ. advanced very slowly need not astonish any one who would look closely into the historical condition through which it passed. Written most probably more than two milleniums before our time, it could not retain its purity for the following reasons:

(i) The author of the NŚ. was not the first writer on the subject. There are reasons to believe that drama and allied arts had already existed in India for some time and had a number of treatises written on them, when the NŚ, was written. For evidence shows that some at least among the so-called one hundred sons[5] of

1. See the Preface to the vol. I (p. II), and also the Preface to the vol. III.
2. Grosset, Introduction, pp, ix-xxiii. Ramakrishna Kavi also described some MSS. See Preface to vol. II, pp, ix, xi, xii, xiv, xxii.
3. Daśarūpa, Nāṭyadarpaṇa, Nāṭakalakṣaṇa-ratnakośa. and Sāhityadarpaṇa.
4. Dattila, Bṛhaddeśi and Saṅgīta-ratnākara. See the text vol. II (translation) Introduction.
5. See I, 26-39. According to P, Regnaud the names of most of Bharata's sons are directly or indirectly of Vedic origin. See his Preface to Grosset, p. VI. See also the editor's Contribution to the History of Hindu Drama. Calcutta, 1958, pp, 7-9.

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Bharata were the predecessors of the author[1] of this old work. He naturally depended on their writings which enjoyed a considerable vogue at his time. It appears from the nature of the text that he absorbed in it some materials without much change. Except on this assumption, it cannot be explained why the NŚ. withholds definitions of some terms used in it. For example, in the chapter (IV) on the Tāṇḍava dance[2] and in the chapter on Dhruvās (XXXII)[3] there are more than a dozen terms of this kind. It is obvious that the terms in question being well-known to his contemporaries, the author did not care to define them. Though from the contents of the chapters named Sāmānyābhinaya[4] (XXIV) and Citrābhinaya[5] (XXVI) it is possible to make an idea of what the author meant by these terms, yet want of a precise definition leaves his modern readers unsatisfied. The exact relation of the *Sāttvikābhinaya*[6] with these two *abhinayas*, is also not clear. Besides, what is the relation of these three with the *āṅgikābhinaya*[7] discussed in chapters VIII-VIII? The question becomes further complicated due to a categorical mention of four *abhinayas* (V1.23), which include the *Sāttvikābhinaya.* The none too clever handling of the materials by-the anonymous writer of the NŚ, stands out in relief also when we observe the uncertain position of some of the topics treated by him.[8] For example, different are the positions of the definitions of the *Lāsyāṅgas* (XX, 134-148; B.XIX. 119,137), the Bāhyopacāra or Vaiśikādhyāya (XXVI; B. XXIII) and the Prakṛtivicāra (XXXIV[9]; B. XXVI). It is very difficult to ascertain their original position. But it may, however, be provisionally accepted that the longer recension proving more authentic in other respects, the position it assigns to these topics may be correct.

11a. It seems that the purpose of the author of the NŚ, was to write a handbook for the *sūtradhāras* (stage-managers) from the existing treatises on different branches of the Śāstra. Hence the work assumes at times the form of some Purāṇas drawing its materials from diverse sources. Thus in a way it seems to be a work

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1. He is really anonymous. See Grosset, Intro, p, v, note 3.
2. See notes on IV, 130, 160, 162-165. 17, 169, 170, 184-190.
3. See XXXII, 2. Ṛc, Gāthā and Pāṇikā have no definition. Even if one may take the first two as singing passages from the Ṛgveda and the Sāmaveda respectively, the third remains completely obscure.
4. Grosset interpretes this as 'une mimique general. p, v,
5. Grosset interpretes this as 'une mimique supplémentaire ou des cas particulière ou divers appelée citra,' p.v.
6. Grosset thinks this is àl'aide des modefications ou signs intellectuels, see p. iv.
7. Ag. while explaining VI, to, enumerates five limbs of *nāṭya* as the three *abhinayas, gīta* and *ātodya* (playing of instruments). It seems that he ignores here the *sāttvika abhinaya.* The same is the case with Viśvanātha in SD, 34.
8. See Grosset, Table comparative des chapitres, pp, xxii-xxiii,
9. Grosser (p. v) says, "... on constate néanmoins entre ses diverses parties une relation suivie, on ordre volou, que nous avows essayé de fair ressortir, et qui en éclaire l'esprit." This seems to be a very judicious statement.

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of many hands. The original work had also interpolators who were responsible for some later additions and alterations. Even after taking all these facts into consideration, there cannot be any doubt that the NŚ. from the beginning was compiled as a unified work. Probably to conceal its eclectic nature, the author in some cases made some attempts at synthesis, which only created fresh difficulties for the later students. For example, putting together terms like *bīja* and *bindu* may be considered such a case. The term *bīja* (Seed) belongs primarily to plant biology[1], while *bindu* (Vital Drop. lit, semen)[2] to animal biology. It is very difficult to understand why two words of almost the same category were brought together to analysing the plot (XXI. 20-2I). It seems that the author here mixed up materials from two different schools using almost similar terms. And to save his honour, we may take *bīja* (Seed) as relating to the narrative aspect of the plot, while *bindu* (Vital Drop, lit. semen) may be related to its psychological or spiritual content underlying the ideal which inspired the playwright in constructing the play. There cannot be any doubt that the definitions of the two terms given in the NŚ. were only ad hoc explanations partially wide of the mark. There are also other cases like this.

(ii) Interpolators, as is natural in a very old and at times widely read work like this, occupied themselves with the various topics, and these created further difficulties. But authors of some of the later additions had probably their justification to some cases. It is likely that they were afraid that the NŚ. would become obsolete and fall into disuse, if later developments of some phases of the art were not incorporated into it. For example, they added many passages relating to the use of Prakrit in all its dialects, when such came to be used on the stage. They passed over in this regard an uncritical veneration for the mythical Bharata, and tacitly admitted his inadeqnacy for the practice of their own times. And in an age when literary publicity was not so easy as at present, this was the only way in which sanction could be given to practices introduced by some masters of later times. Besides, there was also a different class of interpolation. The group of seventeen couplets after XV. 101 is a glaring example of this.

(iii) Another fertile source of textual corruption was the process of copying and recopying through which the text was trasmitted to the posterity. The time which intervened between different stages, affected its purity. When in particular cases the time was very lone, the copyist naturally felt a difficulty in reading properly his model written in an obsolete script. This resulted in many cases in the corruption of the text. If our conclusion about the antiquity of the NŚ. is correct, then it was originally written probably in the pre-Aśokan Brāhmī script,

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1. But see Gitā, VII. 10.
2. *Bindu* was not explained by Monier-Williams; but cf. his vinduvāsara *(bindu-vāsara),* and Śabdakalpadruma which was his source. The proverb *maraṇaṃ bindu-pātena jīvanaṃ bindudhāraṇāt* makes, the meaning clear. Cf. NL. trans. p. 150 note.

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and some of the MSS. might have existed up to the time when early Gupta script developed. In due course MSS. written in such a script were carried to the late Gupta period which in its turn gave birth to several local scripts of the North and the South. All this naturally caused confusion in the MS. traditions. Though the NŚ. has been sometimes referred to as the Nāṭyaveda, its text was never preserved with the same scrupulous care which was observed in case of the Vedic *saṃhitās*.

12. But these are not the only causes of the occasional obscurity of the text. To them should be added one more which arose from a considerable loss of traditional practices in later times, due to social and political reasons. During the twenty four centuries that probably followed the writing of the NŚ the Indian history did not remain stationary, and this left its inevitable marks on the art. Due to occasional break of the tradition, our knowledge on a few points are likely to remain limited indefinitely. For example. it is not clear from the text what exactly was the plan of a playhouse (II), and what was exactly meant by the Piṇḍībandhas (IV. 256-264; 291-264). There is little hope that all these points will ever be cleared up unless fresh data is the shape of some very old MSS, giving the desired information come to light. The same thing may be said about the hopeless textual corruptions as well.

6. Its two Recensions

13. The text-history of the NŚ. shows that already in the tenth century the work was available in two recensions. Dhanañjaya, the author of the Daśarūpa quotes from the shorter recension while Bhoja who closely followed him utilized the longer one. Abhinavagupta, however, based his commentary on the shorter recension. It is natural that during the time that passed after them, minor changes intentional as well as unitentional, crept into both these recensions. Hence the editor's task becomes more difficult still. But a careful examination of the rival recensions gives us some clue to their relative value. Ramakrishna Kavi who examined no less than forty MSS, of the text, was of opinion that the longer recension (which he called B.) was older, although it contained interpolations some of which (pointed out by him) went back to a time prior to Abhinavagupta. Kavi, however, did not try to explain the origin of the shorter recension which he called A. His view regarding the relative authenticity of the longer recension seems to be justified. Reasons supporting this are to be found in his tests differentiating the two recensions, which are as follows :

(i) Chapters XIV and XV of the shorter recension treating of prosody introduce the later terminology of Piṅgala (*re, ja, sa, na, ta, ma, ya, ga*, and *la gaṇas*)[1] while the longer recesion uses terms like *laghu* and *guru* (vowels in giving the scheme of metres.

1. On the strength of this criticism the definitions of metres of the Āryā type have been suspected to be of later origin and hence marked with asterisks.

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(ii) The shorter recension in the chapter XV gives definitions of metres in *upajāti*, while the corresponding chapter (XIV) of the longer recension gives them in the śloka *(anuṣṭup)* form and is a different order. Considering the fact that the bulk of the NŚ. is written in the śloka metre, the longer recension in this case seems to be closer to the original.

14. Though Kavi overlooked it, there is yet another point which may be said to differentiate the two recensions. The chapter dealing with the *nāṭyaguṇas* and *alaṃkāras* have forty ślokas differently worded in the two recensions. These ślokas in the longer recension (XVII) are written in the simple language of the NŚ. while in the shorter recension they betray a later polish. The opening stanzas of the chapter XVI in the shorter recension are in the *upajāti* metre, while in the longer recension they are in the śloka form. This again shows the original character of the latter recension. Now the shorter recension which is less authentic, does not seem to be devoid of worth. It appears that this in certain cases has preserved what existed in the original, but are now missing in the longer recension. The cases in which the shorter recension gives in a different language the corresponding passages of the longer recension may be explained by assuming that the passages in question were probably written from memory and was altered in the prototype of the recension.

7. Unity of the Work

15. Some scholars have entertained a doubt about the unity of the NŚ. They think that there are indications that it (the Nāṭya-śāstra) has been subjected to considerable rehandling in later times before it assumed the present shape...." The alleged indications may be summed up as follows :

(i) The colophon at the end of the KM. text of the works (ii) the mention of Kohala as the future writer on certain topics in it (XXXVI. 63); (iii) Bhavabhūti's reference to Bharata-muni, the so called author of the Śāstra, as the Tauryatrika-sūtrakāra. (iv) the mention of the *sūtra,* the *bhāṣya* and the *kārikā* as constituent parts of the work, along with the prose passages in it. As for the alleged first indication, Dr. S.K De has tried to connect the colophon of the KM. text *(samāmptaś-cāyam Nandi bharata-saṃgīta-pustakam)* with the chapters on music only without any justification, He opines that the Nandibharata of this colophon indicates that the chapters on music (XXVIII-XXXIII) are Bharata's original teaching on the subject as modified by the doctrine of Nandin. If we could accept the genuineness of the colophon, it would have been easy to believe in the composite authorship of the NŚ. But this does not seem to be possible on the following grounds:

(a) The colophon in question stands at the end of the two MSS. copied from the same original and is absent in the rest of the available MSS.

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(b) The word *saṃgīta*[1] occurring rarely in the NŚ. includes, according to Śārṅgadeva (c. 13th century) *gīta* (song), *vādya* (instrumental music) and *nṛtta* or *nṛtya* (dance). Hence it is not at all necessary that the colophon in question should be taken with the chapters on music only.

(c) Nandin as a writer on music *(saṃgīta)* has not been mentioned anywhere else.

As for the prediction (XXXVI, 69) that Kohala will treat certain topics not discussed is the NŚ. it may be said that there is nothing to show that he was later than the author of this treatise. He was in all likelihood a predecessor of his.

16. The most important of all the alleged indications of the plural authorship of the work might be the third one. But the idea that the work was orginally written in prose and was subsequently turned into verse, arose most probably from a misunderstanding of the word *sūtra*. In spite of the defintion as svalpākṣaram *asandigdhaṃ sāravad viśvato-mukham* etc., there is nothing to show that sūtra was always in prose. Indeed the Nāṭyadarpaṇa-sūtra is entirely in verse, and the Sadharma-puṇḍarīka-sūtra of the Mahāyāna Buddhists is partly in verse and partly in prose. Abhinavagupta also refers to the NŚ. at the beginning of his commentary, as the Bharatasūtra. Thus, the theory of the supposed original prose version falls to the ground. The existence of the prose passages in the present text may be ascribed to the predecessors of the NŚ. All this will remove the difficulty of understanding the words of Bhavabhūti who mentioned Bharata as the sūtrakāra. The other ground on which the work may be suspected to have been the work of many authors have already been disposed of.[2]

8. Method of Reconstruction

17. *General Principles :* Peculiar nature of the MSS. materials led Grosset to proceed with reconstruction of the text in an unorthodox manner. As the present editor is in general agreement with him, the principles of reconstruction followed in this work cannot be set forth better than by quoting Grosset who said as follows:

"Our text of the *Bhāratīya-nāṭya-śāstra* has a character largely eclectic, because in establishing the text we did not feel compelled to give a necessarily preferential treatment to such and such a MS. sometimes the law about the majority of MSS. has been followed, and sometimes it was the reason of logic or sense and a consideration of the whole (relevant topic) that has guided us in the choice of readings. Moreover we have not the chimerical ambition of reconstructing the original Bharata, separating it from all unauthentic additions. For we have often admitted without any exclusiveness in our text all later developments (within square brackets) even when these have been furnished by a unique MS. with the

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1. This word at one time meant something like 'a ballet'. It seems that the later inclusion of *gīta, vādya* and *nṛtta* into the sense of the word *saṃgita* came from this.
2. See at 11a above.

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reservation that they did not constitute repetitions, pure and simple, or a duplicate without the least interest or that they are unintellgible or corrpupt. In the latter cases we relegated these to *the variants.* We have scrupulously guarded against touching without any absolute necessity except in the cases of sure alteration, the text as presented by the MSS, considering that in expunging or normalizing one falls into inexactitude and arbitrariness. The emendation which we have ventured to make were strictly necessary and were indicated in *the variants,* and explained in the notes."[1]

But the present editor differs from Grosset in some minor details. Instead of square brackets he has used asteriske, putting a single star before passages which appear to be of later origin or may be suspected as such. The passages, the adventitious character of which cannot be doubted have, however, been preceded by twin stars or a star preceded by a cross.[2] As for other additions which are useless repetitions and do not materially add to our knowledge of the art, have been put among the variants. Even when they give along with this some new informations they have been treated in this manner.

18. *Emendations.* On one point the present editor has differed from Grosset[3] and Kavi[4]. Unlike his two predecessors he has not avoided suggesting emendations whenever the readings presented by MSS. could not be considered satisfactory. But the emendations, were suggested only after a great deal of deliberation. But whatever might be his own idea about the validity of the emendations offered, he has no right to impose them on the readers who may well have their own emendation or no emendation at all. if the available readings would warrant that. Hence they are requested before exercising this freedom, to go very kindly through the detailed discussions on some typical cases of emendation given below.

19. In chapter I of the NŚ. there is Śakra's (Indra's) killing of the Vighnas who were creating troubles over the production of a play on his victory over the Daityas and Dānavas. According of the current text[5] all the Vighnas were destroyed by Śakra with his Jarjara.[6] But from some succeeding passages we learn that there were remnant of enemies (i.e. the Vighnas) to do violence to the actors;[7] and a second passage also corroborates this.[8] But how could there be any remnant of Vighnas when they all were already destroyed by Śakra? Grosset and Kavi did not care to think over this discrepancy. They, however, did nothing unusual. It

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1. Grosset, Introduction, pp, xxv-xxvi.
2. Only in one case.
3. Grosset, p. xxv.
4. Unlike Grosset he is silent on this point, But he scarcely makes an emendation.
5. E.g. G, I. 63-74 and B. I. 64-76.
6. G.I. 68-69. निहतेषु च सर्वेषु विघ्नेषु सह दानवैः.
7. G.I. 72; B.I. 73. शेषा ये चैव हिंसार्थमुपयास्यन्ति हिंसकाः.
8. G.I. 74; B.I. 76. त्रासं सञ्जनयन्ति स्म विघ्नाः शेषास्तु नृत्तताम्.

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must be confessed that the present editor also once unconsciously followed in their footsteps. But a little before signing the print-order of the first forme of the text which contains the relevant story, he detected the error and made an attempt to solve the riddle. Luckily he now found out that the passage giving the information about the killing of the Vighnas has in one MS. a different version[1] which ultimately gave a clue to what can be considered the original reading. According to this, the Vighnas after being beaten by Śakra left the place along with the Dānavas. Now the Vighnas not having at all been destroyed, the word *śeṣā* (the remaining ones) in the two succeeding passages become meaningless. It did not take much time to find out that *śeṣā* was merely a wrong reading for *serṣā*[2] which is usually spelt as *serṣyā*. The probable stages in the development of the reading *śeṣā* were as follows: सेषां>सेषा>शेषा. But Ag. read the relevant passages, with *śeṣā* and tried to support this in an awkward manner.[3]

20. According to the texts of Grosset and Kavi the NŚ, (XIV. 38, 43) includes Kaliṅga once into regions following the Dākṣiṇātyā Pravṛtti[4] and again into that following the Oḍra-Māgadhī Pravṛtti.[5] They accepted this reading without any question. So did the present editor previously. But now he emends the second Kaliṅga occurring in connection with the Oḍra-Māgadhī Pravṛtti, into Ut-kaliṅga (one of the three, Kaliṅgas),[6] probably the northern part of the greater Kaliṅga, while Kaliṅga proper was a part of the Dākṣiṇātya. It appears that the modern name Utkala is merely a shorter form of Utkaliṅga and may be roughly identified with the present-day Orissa. It is almost certain that after the syllable *ut-* had been lost some interpolator added the syllable *ca* to remove the ensuing metrical deficiency of the verse concerned. Our hypothesis regarding the loss of the syllable ut- is also corroborated by the fact that the special features of the Pravṛttis which were a vogue in the Oḍra-Māgadhī area are missing, while that of the Parvṛttis used in areas assigned to the Avanti, Dākṣiṇātyā and Pāñcālī have remained intact. The present editor has made a conjectural restoration of the special features of the Oḍra-Māgadhi Pravṛttī after considering the nature of the Bengali Yātrās and some folk-theatres of Orissa and Assam. which three were undoubtedly connected with this.

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1. गतेषु तेषु विघ्नेषु सर्वेषु सह दानवैः. This is from the MS. *na* of B.G. records no variants.
2. *īrṣā* is an alternative spelling far *īrṣyā*.
3. To explain शेषाः in B.I. 76, Ag. says, शेषा जर्जरीकृतशेषा अपीत्यर्थः. But a little. later he adds जर्जरीकारणकाले एते चासन्निहिता अभूवन्.
4. B.G. XIV. 40.
5. B.G. XIV 45
6. Ut-kaliṅga was one of three Kaliṅgas, the others being Kaliṅga (proper) and Madhya-kaliṅga. Macco-kaliṅga was probably Majja-kaliṅga (Madhya- kaliṅga or the inner Kaliṅga of Roman geographers. See N.L. Dey's Geographical Dictionary. Kaliṅga seems to have replaced the earlier name Odra, derived from *audra* which meant 'a watery or marshy' region, Hence Oḍra seems to have meant the pre-historic littoral region and a part of *its hinterland.*

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21. The passage about the relation between the *bīja* (Seed) and the *bindu* (Vital Drop) also requires emendation. Here *kāvyacchedena* should be read as *kāvyacchede na.*[1] The support which Ag. gives to the reading *kāvyacchedena* is not at all convincing. The commentator was evidently misled by the wrong reading of the next hemistich which should now be read as with *na bījasya saṃhāraḥ* instead of *ca bījasya saṃhāraḥ.*[2] Here Ag.'s support of the reading is strange.[3] For *saṃhāra* cannot have any other meaning than 'lose' on 'conclusion' as we have it in the technical term *kāvya-saṃhāra* in chapter XXI. 67. Such a *saṃhāra* can come only at the end of a play. For the *bīja* (Seed) of a play is to continue to operate till its complete fruition in the last Act.[4] *Bindūnām* in the definition of the *Praveśaka* is evidently a wrong reading,[5] For there can be only one *bindu* (Vital Drop) in a play.[6] Hence *sandhīnām* is most probably the original reading. For there may be as many as five *sandhis* in a Nāṭaka or a Prakaraṇa.[7]

22. In view of the fact that Śakra (Indra) plays a very prominent part in the legend relating to the origin of the Nāṭya, absence of his name from the list of gods[8] when colours have been assigned to them, is astonishing. Hence *śukro* is the relevant passage should be emended into *śakro.* It seems that the names of planets which follow in a later addition, caused this change.

23. Reading of the MSS, in the first hemistich of XXIV: 203 was *stryartham ājñākṛtā guṇāḥ (B)* and *striyo hyājñākṛto guṇāḥ (C).* But these scarcely give any sense. Ag.'s explanation has no support from any lexicon and it agrees with the context, The passage as emended is *striyo hyājñākṛto gaṇāḥ* (women constitute a group which does the bidding of kings), Here *ājñākṛto* is the plural of *ājñākṛt;* and this admirably suits the context of the passage.

24. *Variants :* It would have been ideal if we could give all the variants from different versions and MSS. But this could scarcely be considered practical. Mostly such variants only have been recorded as are needed to find out the relation between the present reconstruction and the texts as presented by the Baroda and the Choukhamba editions. In a few cases variants from other sources also have been presented. In all these cases the mere verbal differences have been ignored for obvious reasons. But to make it easy for the readers to find out additional variants, whenever necessary, full references to the Baroda, Paris or the Choukhamba editions have always been recorded.[9]

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1. XX. 15.
2. XX. 16.
3. Ag. explains *saṃhāraḥ* as *saṃmilitatvena prāptiḥ* (B. II, p. 417).
4. XXI, 22
5. XX. 31.
6. XXI. 23.
7. XXI. 36-37.
8. XIII. 91.
9. In case of 'the first fourteen chapters only reference to Paris edition G. and B. has been recorded.

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II. LITERATURE ON ANCIENT INDIAN DRAMA

25. To appreciate properly the value of the NŚ, it is also necessary to have a glimpse of the activities of ancient Indian writers in the field of dramaturgy and histrionics. Their activities surely began before Pāṇini had composed his grammar some time about 600 B. C. Writers who followed the author of the NŚ. were quite numerous. As a general knowledge about their works is indispensable for the understanding of our text, some of them have been referred to in the notes whenever necessary.

26. *Śilālin* and *Kṛśāśva :* Pāṇini (circa 600 B.C.)[1] refers (1V.3. 110-111) to the Naṭasūtras of Śilālin and Kṛśāśva.[2] As works of these two authors seem to have perished beyond recovery we are not in a position to have any exact idea about their contents. But Levi and Hillebrandt took them to be manuals for actors though Weber and Konow considered these to have been sets of rules for dancers and pantomimists.

27. *So-called sons of Bharata :* After Śilālin and Kṛśāśva come the writers whose names were included to the list of one hundred sons of Bharata, (I.26-39), Among these Kohala, Dattila or Dantila (Dhūtila), Śālikarṇa (Śātakarṇa), Bādarāyaṇa (Bādari), Nakhakuṭṭa and Aśmakuṭṭa have been referred to and quoted by later writers as authorities on dramaturgy and histrionics. Besides these, Vātsya and Śāṇḍilya have been named as authorities on drama by some writers. Such references and quotations are our only source of knowledge of them and their works.

(i) Dattila : Dattila seams to be identical with Dantila or Dhūrtila mentioned in the NŚ. (I.26).[3] Abhinavagupta too quotes from one Dattilācārya and it is likely that he is not other than this Dattila. From these quotations it appears that he wrote on histrionics and music. Śāṇḍilya[4] and Vātsya[5] mentioned in the NŚ. (XXXVI. 63) along with Dattila (Dhūttila) are to us nothing but mere names. It is possible that they were writers on some aspects of drama and theatre. Viśākhila, quoted several times by Ag., was an old writer on dramaturgy and music.[6]

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1. Prof. S.K. Belvalkar has discussed this question of Pāṇini's date very thoroughly in his System of Sanskrit Grammar (pp. 15ff). See also H. Skōld's Papers on Pāṇini, and the author's Pāṇinīya-śikṣā (pp. li-liv). See also Paul Thieme, Pāṇini and the Veda, pp. 80, 130.
2. It is rather strange that these two names do not occur in the NŚ. In spite of this we may believe with Sten Konow that the Naṭasūtras of Kṛśāśva and Śilālin were probably absorbed in the NŚ. See ID. p. I.
3. There is a work on music by Dattila in TSS. This was surely a predecessor of the NŚ.
4. He was quoted by the author of the commentary "Tilaka" on the Rāmāyaṇa. See Swami Prajñānānanda, *Saṃgīta-o-saṃskṛti* (Bengali). pp. 352-353
5. Nothing more is known of him.
6. He was mentioned in the work going by the name of Dattila, and by a late writer, Cakrapāṇi-datta (c. 11th century) in his commentary on the Caraka-saṃhitā. See vol. II *(translation)*, Introduction, p. 22.

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(ii). *Aśmakuṭṭa and Nakhakuṭṭa :* These two writers probably belonged to the same locality, and might have been contemporaries' Sāgaranandin and Viśvanātha quote from Nakhakuṭṭa,[1] and the former only is known to have quoted from Aśmakuṭṭa.[2] From these quotations it appears that Aśmakuṭṭa and Nakhakuṭṭa wrote on dramaturgy.

(iii). *Bādarāyaṇa (Bādari) :* Sāgaranandin quotes from Bādarāyaṇa twice[3] and probably names him once as Bādari, and from the extracts quoted it seems that this early writer discussed dramaturgy.

(iv). *Śālikarṇa :* Nothing more than his name is known. Though it is tempting to identify him with Śātakarṇi, evidence in favour of such an assumption is non-existent.

(v) *Saṃgrahakāra :* Abhinavagupta once mentioned the Saṃgraha[4] and once the Saṃgrahakāra. In the NŚ. (VI. 3.10) itself also one Saṃgraha has been mentioned. It seems that the reference is to the identical work. From these facts it appears that the work might have been a compendium treating of dramaturgy as well as histrionics.

(vi) *Kohala :* Among the writers on drama who appeared after Śilālin and Kṛśāśva, Kohala seems to be the most important. In the NŚ. (XXXVI. 63), it is given in the form of a prophecy that Kohala will discuss in a supplementary treatise all those topics on drama that have not been touched by Bharata. From quotations of his works made by Abhinavagupta[5] and Sāradātanaya[6] as well as from their references to his opinion, it appears that Kohala wrote on dance and dramaturgy as well as histrionics and music.

2. The Original Text of the Nāṭyaśāstra

28. The original text of NŚ. was most probably written in the fifth century B.C. There are reasons to believe that the author gathered materials from the works of his predecessors. But it cannot be claimed that work has reached us in its original form. There are in it quite a number of interpolations of later date. All these points have been discussed in detail later.

3. Medieval Writers on Drama

29. *(i) Nandī (Nandikeśvara), Tumburu, and Cārāyaṇa :* Besides the writers mentioned above, Abhinavagupta and Sāradātanaya refer to Nandi or Nandikeśvara[7] and the former also names Tumburu.[8]

1. NL. 2768-2769; 2904-2905 and SD. 294; also mentioned in Bahurūpa's commentary on the Daśarūpa. See the notes by Dr. V. Raghavan on NL *(translation).*
2. NL. 83. 437, 2766-2767, 2774-2775.
3. NL. 1092-1094, 2770-2771.
4. B. II. p. 436 line 6.
5. B, vols. I-IV.
6. BhP. pp. 204, 2I0, 236, 245, 25I,
7. B.I. p. 171 mentions Nandi-*mataḥ.* This name occurs also in B.IV.
8. B.I. etc.

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They make occasional reference to their views or actually quote from them, and Cārāyaṇa has once been quoted by Sāgaranandin.[1]

(ii) Sadāśiva, Padmabhū, Drauhiṇī, Vyāsa and Āñjaneya : Abhinava, and Sāradātanaya once refer to Sādāśiva while some writers on drama such as Padmabhū,[2] Drauhiṇī,[3] Vyāsa[4] and Āñjaneya[5] have been named, by Sāradātanaya only. But we are not sure whether they were really old authors or these names have been attached to some late treatises to give them an air of antiquity.

(iii) *Kātyāyana, Rāhula and Garga :* These three writers, quoted by Abhinavagupta and Śāgaranandin may be counted among the medieval writers on drama. From the available extracts from his work Kātyāyana seems to have been a writer on dramaturgy.[6] Rāhula has been twice quoted in Abhinava's commentary,[7] and Sāgaranandin has once referred to his view.[8] From these it appears that Rāhula was a writer on dramaturgy as well as histrionics. Garga as an authority on drama has been mentioned by Sāgaranadin[9]. In the absence of any quotation from him we cannot say what exactly he wrote about.

(iv) *Śakaligarbha and Ghaṇṭaka :* Abhinavagupta mentions among others the names of Śakaligarbha[10] and Ghaṇṭaka.[11] Of these two. Ghaṇṭaka seems to be a contemporary of Śaṅkuka, and as for Śakaligarbha, we have no definite idea about his time. From the reference to their views it appears that they wrote on dramaturgy.

(v) *Vārtikā-kāra Harṣa :* Abhinavagupta once quotes from the Vārtikakṛt[12] and once from the Vārtika[13] and next time from the Harṣavārtika,[14] and besides, he once refers to the views of the Vārtikakārī.[15] Sāgaranandin and Sāradātanaya refer to one Harṣavikrama[16] or Harṣa.[17] It seems to be possible that they all referred to the same person, and the author of the Vārtika was Harṣa or Harṣa-vikrama. From these quotations and the references it appears that this Vārtika was something like an original treatise on dramaturgy and histrionics.

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1. NL. 362-363.
2. NL. p. 47.
3. NL. p, 239.
4. NL. p, 225.
5. ibid.
6. NL. 1484-1485. and B. II.
7. B.I. 115-172.
8. NL. 3226.
9. NL. 3226.
10. B. II. p. 452. Kavi thinks that he is identical with Udbhaṭa.
11. B, II, p. 436.
12. B. I. p. 177. This Vārtika seems to have been an original work like Kumārila's Ślokavārtika.
13. B. I. p. 174.
14. B. I. p. 207.
15. B. I. p. 31.
16. NL. 3725.
17. Bhp. p. 238

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(vi) *Mātṛgupta :* Mātṛgupta has been taken by Sylvain Lévy to be a commentator of the NŚ.[1] But from the metrical passages quoted[2] from his work, it appears that Mātṛgupta's commentary was as good as an original work on the subject. From the meagre information available about him, scholars have identified him with the poet of that name living during the reign of Harṣavikramāditya of Kashmir who seems to have been the author of a work on drama called Vārtika.[3] This would roughly place his work at the end of the 4th century A.C.[4] From the quotation made from his work it appears that he wrote on dramaturgy and music.

(vii) *Subandhu :* Sāradātanaya refers to one Subandhu who wrote on dramaturgy. If it is possible to identify him with the famous author of the Vāsavadattā, then he may be placed roughly in the 5th century A.C.

(viii) *Compilers of the Agnipurāṇa and the Viṣṇudharmottara :* The Agnipurāṇa treats of *nāṭya, nṛtya* and *rasa,* but this treatment depends considerably on the NŚ. There is literal borrowing from this work as well as paraphrases of some of its metrical passages in this Purāṇa. The Viṣṇudharmottara too treats of *nṛtta, nāṭya* and *abhinaya* and this treatment too is dependent on the NŚ. Dates of these two Purāṇas are still to be determined.

4. Late Writings on Drama

30. (i) *The Daśarūpa :* The Daśarūpa (Daśarūpaka) of Dhanañjaya was composed in the last quarter of the 10th century A.C. This work, as its name implies, treats of ten principal forms of dramatic works *(rūpa)* which constitute the subject-matter of chapter XX of the NŚ., and it also brings in a few other relevant matters scattered over other parts of this comprehensive work. But Dhanañjaya carried too far the work of his abridgment and left out quite a number of important matters. The special stress which he lays on the literary aspect of drama by his exclusion of its histrionics and other technical sides, very clearly indicates the general decadence of the study of the subject at the time. But whatever be its limitation, the Daśarūpa, and its commentary Avaloka without which it was only half intelligible, attained in course of time a wide popularity and gradually superseded the NŚ. which seems to have become very rare with the passage of time.

(ii) *The Nāṭakalakṣaṇa-ratnakośa :* Probably a little later than or contemporaneous with the Daśarūpa is the Nāṭakalakṣaṇa-ratnakośa (briefly Nāṭakalakṣaṇa) of Sāgaranandin[5]. Just like Dhanañjaya, Sāgaranandin too

1. Le thêâtre indien, p. 15.
2. Rāghavabhaṭṭa's comm. on the Śakuntalā, pp, 7, 8, 9, 13 etc. and NL. 102, 314-316, 459-471, etc. and BhP, p. 234.
3. Keith, Skt. Drama, p, 291.
4. BhP. p. 238.
5. Date of Sāgaranandin (Indian and Iranian Studies presented to Denis on Ross, 1939. pp, 198 ff.). Dr. V. Raghavan places him in the 13th century. See NL. translation, Introduction, p. 6,

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discussed in his Nāṭakalakṣaṇa, dramaturgy in detail and mentioned only incidentally certain topics connected with histrionics. But unlike the Daśarūpa the Nāṭakalakṣaṇa does not treat exclusively of dramaturgy, but refers to histrionics whenever necessary. Though the author professedly depends on no less than seven different authorities his dependence on the NŚ. seems to be the greatest. A large number of passages from it have actually been borrowed by him. Besides this, the actual extent of Sāgaranandin's dependence on the NŚ. is apparent from his echoing of the numerous passages of the latter.

(iii) *The Nāṭyadarpaṇa :* The Nāṭyadarpaṇa of Rāmacandra and Guṇacandra is the next important work on dramaturgy. Of the two joint authors of this text, who were Jains, Rāmacandra lived probably between 1100 and 1117 A. C.[1] and his collaborator Guṇacandra, was a fellow-student of his. The Nāṭyadarpaṇa, written in verse is divided into four chapters and treats dramaturgy. But many of its passages cannot be fully understood unless one takes the help of the vṛtti (gloss) written by the joint-authors. This work exploited the NŚ. very thoroughly, and whatever they could not accommodate in the text, were added to in the prose *vṛtti* which utilized also Abhinavagupta's commentary. Besides, the authors have occasionally criticized the views of other writers among whom Dhanañjaya figures prominently[2].

(iv) Ruyyaka's *Nāṭakamīmāṃsā :* Ruyyaka alias Rucaka, was a Kashmirian and lived probably in the 12th century.[3] It was from his commentary on Mahimabhaṭṭa's Vyaktiviveka that we learn of his Nāṭakamīmāṃsā, which still remains untraced.

(v) *The Bhāvaprakāśana :* Sāradātanaya, probably a Southerner who lived in the 12th century, wrote the Bhāvaprakāśana[4] which dealt with dramaturgy in greater detail than either the Daśarūpa or the Nāṭyadarpaṇa. And his work acquires an additional authority from the fact that Sāradātanaya had as his teacher one Divākara who was the Director of a theatre[5] and might have possessed the traditional knowledge of the theory and practice of Indian drama. Though Sāradātanaya depends much on earlier authors yet his approach to the subject is to some extent original. As the name of his work implies, it deals with the "expression" *(prakāśa)* of "Psychological States" *(bhāva, lit. feeling).* Now the proper expression of such States by the actors, according to the NŚ., gives rise to the Sentiments (*rasa*). Hence Sāradātanaya begins his work with the description of the Psychological States and everything connected with them. Next he passes very naturally to the discussion of the Sentiments. These being thoroughly

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1. Ed. GOS. 1939, Introduction, p. 3
2. *ibid.*
3. De, Skt. Poetics, pp. 109 ff.
4. Ed. GOS, 1930.
5. BhP. Introduction, p. 6.

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discussed, he, takes up the Heroines of different classes who are the mainstay of Sentiments. The time-factor in the plot and the diction of the play which also are means of developing Sentiments, are considered next. Afterwards he analyses the body of the play and its different parts. This brings him to the consideration of the ten major and twenty minor types of play (*rūpa*), and finally of other miscellaneous matters connected with drama and theatre. It may be briefly said that Sāradātanya's treatment of the subject is in many respects more comprehensive than any of the works mentioned before.

(vi) *The Sāhityadarpaṇa and the Nāṭakaparibhāṣā :* Viśvanātha Kavirāja. (13th century) of Orissā[1] treated in his Sāhityadarpaṇa all branches of the Sanskrit literature including drama. It was the sixth chapter of this work on drama on which the early Western writers on the ancient Indian drama mostly depended. Viśvanātha seems to have utilized besides NŚ. the works of almost all his predecessors. Siṅga-bhūpāls's Nāṭakaparibhāṣā is known only in name. But his Rasārṇavasudhākara also treats of drama towards its end. It seems that no important treatise on drama was written after all these works.

III. COMMENTATORS OF THE WORK

31. *Early Commentators :* According to Śārṅgadeva (SR. I.I.9.) the commentators who set themselves to the task of explaining or elucidating the NŚ. are Lollaṭa, Udbhaṭa, Śaṅkuka, Abhinavagupta and Kīrtidhara. Abhinavagupta in his commentary refers in addition to Bhaṭṭa Yantra and Bhaṭṭa Nāyaka who may be taken as commentators of the NŚ., and he quotes also from one Bhāṣya and one Vārtika.

The Vārtika, however, seems to be an independent treatise on drama though the Bhāṣya was probably an old commentary. But in the absence of suitable data, our knowledge about the date of these commentators and the nature as well as the value of their work, remain incomplete. We are, however, discussing below whatever meagre informations may he gathered about them.

(i) *Bhaṭṭa Udbhaṭa :* Bhaṭṭa Udbhaṭa's opinion has been thrice quoted by Abhinavagupta. As his views were controverted by Bhaṭṭa Lollaṭa who flourished in the 8th century, it is possible that Udbhaṭa was a person of the 7th century.[2] Though it has been doubted whether Udbhaṭa was really a commentator of the NŚ., from the reference to his work by Abhinava we may be fairly certain in this matter.

(ii) *Bhaṭṭa Lollaṭa :* Bhaṭṭa Lollaṭa has been referred to by Abhinava as many as eleven times. From these he appears to be a commentator of the NŚ. As the *rasa* theory of Śaṅkuka was known to have been lavelled against Lollaṭa's view on the same, this latter writer flourished probably in the middle of the 8th century.[3]

1. De. Skt. Poetics, vol. I, p, 233 ff.
2. Skt. Poetics, pp, 75ff.
3. Skt. Poetics, pp. 38.39.

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(iii) *Sri Śaṅkuka :* Abhinava referred to Sri Śaṅkuka or Śaṅkuka as many as fifteen times. About his time we seem to have some definite information. For he is probably identical with the author of the poem Bhuvanābhyudaya written during the reign of the Kashmirian king Ajitāpīḍa whose date is about 813 or 816 A.C.[1]

(iv) *Bhaṭṭa Nāyaka :* Bhaṭṭa Nāyaka has been referred to as many as six times by Abhinava. Besides explaining and elucidating the NŚ., at least in part, he wrote on the Dhvani theory an independent work named the Hṛdayadarpaṇa. He has been placed between the end of the 9th and the beginning of the 10th century.[2]

(v) *Bhaṭṭa Yantra :* From the single reference to him in Abhinava's commentary it appears that Bhaṭṭa Yantra was a commentator of the NŚ. About him nothing more can be said except that he preceded the celebrated commentator.

(vi) *Ācārya Kīrtidhara :* Abhinava has referred to Kīrtidhara only once. But from the respect shown to him by the commentator by calling *him ācārya,* it appears that Kīrtidhara was a senior contemporary of Abhinava, and as such he may be placed in the 9th or the 10th century.[3]

32. *Abhinavagupta :* Among the commentators of the NŚ. Abhinavagupta or Abhinava is the most well-known. But his fame rests also on his commentary on the Dhvanyāloka as well as numerous learned treatises on the Kashmir Śaivism. From the concluding portion of some of his books we learn a few facts of his family history, and on the strength of these he has been placed between the end of the 10th and the begining of the 11th century.[4] From the Abhinavabhāratī we learn that his another name was Nṛsiṃhagupta.

33. Although like any other work of this class, it professes to explain the text, Abhinava's commentary is not always an adequate help for understanding the several difficult passages of the NŚ. This drawback is indeed considerably due to its defective text-tradition,[5] but a careful study of it will convince any one that all its weak points cannot be explained away on this assumption alone. There are instances of Abhinava's not being sure about the explanation offered. For example, the word *kutapa* is once explained as a group of singers and players of musical instruments[6] and next as four kinds of musical instrument[7] and then as four musical instruments.[8] While explaining the *dvibhūmiḥ* he gives four different views and does not give special support to his own preference[9] Besides, his explanation in

1. Skt. Poetics, pp. 38.39.
2. Skt. Poetics, p. 39ff.
3. Skt. Poetics, p. 39.
4. Skt. Poetics, pp, 117 ff.
5. B, I, Preface pp. 10-11
6. B. I, p 65.
7. B. I. p. 73.
8. B. I, p. 186.
9. B. 1. pp. 64-65.

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some cases seems to be fanciful. For example he explains *khaṇḍana* as 'as fanning by means of a fan made of palm-leaf,'[1] This evidently is wrong, for in the same context *vyajanaka* 'fanning' has been mentioned, and *khaṇḍana* may better be interpreted as 'drawing patterns or designs'.[2] But such instances are not many. That Abhinava had as the basis of his commentary a defective text of the NŚ. is apparent; and his text was in places to some extent different from any of the versions that have reached us. It is due to this, that sometimes particular passages of the commentary cannot be connected with any portion of the text (given above the commentary) in the Baroda edition. For example, once Abhinava writes 'here are four *cakāras*,[3] but in the corrupt text identified by the *pratīka,* two *ca-kāras* only are available.[4] And curiously enough a part of this text quoted correctly in the commentary shows the correct nature of the accepted reading of the text;[5] but the number of *ca* is the the same. In another place of Abhinava's commentary we have the word *ālambhana* explained, but we look in vain for it in the text.[6] The same is the case with *avyatireka* and *āgama* occuring later in the commentary.[7] And some responsibility for its reduced usefulness must be ascribed to the fact that Abhinava had his commentary based on considerably different text of the NŚ.[8] There is still another reason due to which Abhinava's work does not prove to be quite adequate for our need. It is probably because he wrote the commentary with a view to help scholars of his time, whose knowledge on many things relating to the Indian drama, theatre and general literature he could easily assume, his commentary sometimes falls short of our needs.

34. But in spite of these limitations Abhinava's work has its value. Whenever he has to explain any theory or problem concerning the dramtic art or general aesthetics, he does it very exhaustively by quoting all available views on the same and often cites examples from a vast number of dramatic and other works some of which have perished. Often he sums up the discussion in a masterly fashion. That he was a voluminous writer on the abstruse philosophical topics gave him some facility in handling such matters. But, for the purpose of reconstructing the theory and practice of the ancient Indian drama, such scholastic discussions are often not of much value, though students of Indian poetics and aesthetics will surely be profited by their perusal. In spite of all this, it *must* be

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1. B. II. p. 41.
2. See note on IX. 61-64.
3. B. 1, p. 166,
4. Ibid.
5. B. 1. p. 203.
6. B, I1, p, 34 (I. 3 of the comm.). It appears that *ālambhanaṃ* is merely a variant of the second part of *rocanālabhanakaṃ* in 1X, 32 (B),
7. *Avyatireka* (B, II, p, 97); *āgamam* (B,11. p, 225), It seems that the second word occurred as *tayor-āgamaṃ* instead of *tayor-vi-bhāgam* in XIV. 5 (B).
8. See notes 10, 11, 12 above.

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said of Abhinavagupta's commentary that it gives considerable help in understanding some difficult passages of the very old and obsolete text of NŚ. and for this we should be genuinely grateful to him.

IV. DATE OF THE WORK

1. Earlier Studies on the Subject

35. Since its discovery a century ago, the question of the date of the NŚ. has always occupied the scholars. But in the absense of anything like a critical edition of the work, they could play the part of pioneers only. Still it goes to their credit that one after another they advanced the study of the subject, and some of them made important contributions. The researches of Regnaud in this connection have already been briefly mentioned. But considering the far-reaching results of his labours, it is necessary that the scholars should know a little more about the important part he played at the beginning, for a critical study of this important text. At the commencement of his Preface to Grosset's work, he describes the undertaking as "tempting and difficult at the same time". It appears that on his recommendation, the University of Lyon (France) agreed to bear the expenses of publishing the NŚ. to be critically edited by his pupil Grosset. The work announced in 1890 was undertaken in the following year ; and it was expected that the planned three volumes would require three or four years for their completion. But several circumstances standing in the way, the first volume of the NŚ. (IXIV) could not be published before 1898.[1] After giving some idea about the difficulties in preparing and publishing the work, Regnaud raises the question, "Is the treatise ... worthy of a critical edition which demands urgently such persistent zeal and laborious efforts?" After mentioning next, the great interest which the Indianists of the time showed in the researches on the NŚ. which preceded Grosset's undertaking, Regnaud gives a reply to this, laying stress on the "necessity of honouring the work by a definitive fixation of the complete text, which can be conceived only in the form of an edition of the European model."[2] Next he discussess the question of date of the work and points out incidentally the peculiar condition of the text as follows: "One remark to be made at the beginning in this regard is that one would be misled in looking for one unique and fixed date for it which like similar other works in India, was undoubtedly amplified and modified in course of centuries following developments and changes of the art ....."[3] In spite of this theoretical apprehension which is to some extent justified, he wrote. "If the Naṭasūtra which is mentioned by Pāṇini, may be that of Bharata, the work may go back in its original form at least to the the fourth century before Jesus-Christ."[4] But on the basis of the poetical stanzas in chapters V and X VII

1. Grosset's ed. Preface p. II.
2. Grosset's ed. Preface pp. II-III
3. ibid. p. VII,
4. ibid. p. VII, fn, 4.

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(our XVIII) of the NŚ, he concluded "It appears to me to be difficult to make them ... go down to a time below the beginning of the Christian era."[1] Another important contribution of Regnaud was indeed his very well-reasoned refutation of Windisch's fantastic theory about the Greek origin of Indian Nāṭya.[2] It is a pity that his work being in French remained unknown to Indian Sanskritists for a long time. Still in their own way they studied the work for ascertaining its date, and the result was not without value. On the basis of certain historical data Haraprasad Shastri was of opinion that the NŚ. might be placed in the second century B.C.[3] Mahamahopadhyaya (later Dr.) P. V. Kane, however, thought that the work could not have been written later than the third century.[4] Considering the poor condition of the text, these views were astonishingly valid. For later researches completely upheld these. In 1933 the present editor discussed in detail some important data of the NŚ. and concluded that this work existed in 200 A.C. and might probably go back to 100 B.C.[5] This attracted the notice of Dr. Kane (now a National Professor who wrote in 1931, "Although I do not agree with several things he says, the date he arrives at cannot in my opinion, be far from truth.[6] This view of Dr. Kane was encouraging indeed, and the present editor still pursued the question as he proceeded with the critical edition of the volume II of the NŚ. (XXVIIIXXXVI). He was now convinced that the work might be as early as 200 B.C., and mentioned this in his introduction.[7] But on completing the revision of the critical edition of the volume I (I-XXVII) he felt that the time has definitely come for ascertaining its date after making a more intensive study of this encyclopedic work which, as we have seen, treats not only dramaturgy and histrionics and the allied arts of dance and music (vocal and instrumental), but also other subjects more or less connected with drama, such as metrics, poetics and even *ars amatoria.* The proper place of doctrines in the NŚ. for all the above arts in the history of ancient Indian culture, as well as a consideration of all other data available in it, may severally be expected to throw light on its date.

2. The Sanskrit of the Work

37. We shall begin the present discussion by studying the linguistic data

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1. Grosset's ed. Preface, p, VIII.
2. ibid. p. IX-XI. A.B. Keith ignores this. See Skt. Drama, pp, 57 ff. This question was, however, revived by H. Reich in 1903, Winternitz discussed this and said "The Indian drama, as we know it, has throughout such a strong national Indian character that it stands against the hypothesis of any foreign influence on it". See Hist, of Ind. Lit, vol. III. pp, 193 ff.
3. JPASB, vol. V (NS.) pp. 351ff.
4. I. Ant. vol. XL. 1917, PP. 177 ff.
5. J DL. vol. XXV. 1934.
6. P.V. Kane, Hist. of Skt. Poetics. 2nd ed. p, 40. The two points on which Dr. Kane differed cease to exist now. For the words *mahārāṣṭra* and *narasiṃha* on which they were based; do not occur in all the MSS, and are evidently later interpolations in some of them
7. NŚ. (*trans.*) vol. II. Calcutta, 1961. p. 23.

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which are of two kinds: (i) the language in which the NŚ. has been written and (ii) the languages it prescribes for the stage. Though the NŚ. has been called the Nāṭyaveda, it is not written in the Vedic language. The word *veda* in this connection does not mean anything more than the traditional lore, though the verses of the NŚ. betray some affinity with the Vedic prosody, the significance of which will be explained later. The study of the linguistic data may begin with a consideration of some aspects of its vocabulary. The following classes of words[1] deserve special mention :

A. *Words occuring, so far as is known, in the NŚ. only.*

ullekhya (tatto mark) XXIII. 66.

ullukasana (standing of hairs on the end) VII. 76.

kathanī (story-teller) XXV. 9.

kāmatantra (science of erotics, amorous manners) VI. 32; XXIV. 160, 150, 201; XXV. 38, 53, 65.

kuhaka (comic situation) XIII. 131.

kumārādhikṛta (warden of princes) XXXIV. 83, 97. Probably the same as Kauṭilya's *kumārādhyakṣa.*

kumbhīpadaka (a jar-shaped tatto) XXIII. 66.

citraghātaka (who kills most cruelly) XXXIV. 6.

divaukasa (cloud) I. 84. Occurs in dictionaries, but not in this sense. See Ag.

dhṛṣṭi (challenge) XXIII. 216.

niṣṭambha (unperturbed) XXV. 37.

pārśvāgata (coming from the Parśus) XXIII. 135.

pārśvamauli (a crown of the Parśus) XXIII. 137.

pratistrī (a rival woman) XXV. 49.

prāyatnika (disciplined) XXIII. 120. See Ag.

preṣaṇikā (handmaid) XIV. 16.

manmana (soothing children) XIX. 45. See Ag,

rātryūpajīvī (a night-rover) XXIII. 148.

lallana (soothing children) XIX. 55. See Ag.

vṛttaka (a novice in affairs with women) XXV. 54, 62-63.

śalyabuddhika (criminally disposed) XXXIV. 6.

sthānīya (local officer of the king) XXIII. 217; XIX. 22.

B. *Words mentioned in the dictionaries, but their use scarcely known before.*

alpaka (mean) XXXIV. 7.

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1. The lists given below are not exhaustive.

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astamana (setting of the sun or of the moon) XXVI. 8.

āyasa (iron) II, 52.

āyasta (wide) III, 93.

āvaraṇa (defence, armour) XXXVI, I8.

kubara (pole of the chariot) XIII. 89.

kutsita (despised) XXXVI. 66.

gramyadharma (sensual pleasure) I. 9.

cakra (realm, state) II. 57.

japya (muttering of mantras) I. 2.

devendra (Śiva) XVI, 114.

doraka (string) XXIII. 23

dvārtha (courtier) XXXIV. 73. Cf. Kauṭilya's *dauvārika.*

parihāra (apology) XIX. 8.

śapatha (abuse) XXIV. 284.

sūcaka (treacherous) XXXIV. 8. Cf. Pali *sucake.* Sam. N. (600 B. C.)

surabhi (friendly) XXV, 4:7,

C. Words found mostly in the very early literature.

āyuktā (female overseer) XXXIV, 66. Available only in the masc. form in Aśoka's edict.

iṣṭa (worshipped) II. 94. in Vājasan. Sam., Śatapatha Br.

iṣvāsa (archer) XXVII. 64, 66. See *maheṣvāsāḥ* and *parameṣvāṣaḥ* in Gītā (I.4. 14)

oḍra the ancient name of Orissa) XIV. 43. Manu.[1]

pīṭhaka (basket) II. 71. R. (in the form of *piṭaka*). Cf. Pali *piṭaka* in Tipitaka.

prekṣā (theatrical show) II. 7 21 etc. Cf. Pali *pekkhā* in the Sikkhāpadas (600 B.C)

mahattarī (matron) XXXIV. 61. Available in masc. form only.

sabhāstāra (courtier) XXXIV. 61 Mbh, 4. I. 24.

The words under the list 'A' show how many words became obsolete and disappeared altogether from the later literature, and one of them, *kumārādhikṛta* is to be compared with the *kumārādhyakṣa* in Kauṭilya's Arthaśāstra (300 B.C.). The same thing may be said about *dvāstha* under the list 'B' and *prekṣā* under 'C'. Hence the vocabulary of the NŚ. may be said to point to a period between 500 and 300 B.C. as its probable date.

38. Besides these, two other words, *Dramila* (XVI. 43) and *Pahrava (Pahlava,*

1. See below $ 61.

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XXI. 89) occur in the NŚ. They also seem to give some hints about its age. The word *Dramila* (read in K. and B. as *Draviḍa)* has a very interesting history. There are reasons to assume that the word *Tamil (Tamils)* goes back to an old form *Dramila* as the name of a well-known tribe. Jules Bloch is of opinion that the ancient Tamil just like the Old Indo-Aryan, tolerated initial conjunct consonants, and the prototype of the word *Tamila* had initially the combination of a dental sound with *r*, and words like *Dramila, Dramiḍa* and *Dravida* arc just older forms of Tamils. According to this savant such a phonetic condition existed in Tamil before the beginning of the Christian era.[1] The word *Pahlava (Pahrava)* can undoubtedly be connected with the Parthians who had a political foot-hold in North-West India about 200 B.C. This also may help us to determining the date of the NŚ.[2]

39. After a consideration of the different aspects of the vocabulary we may take up the question of grammar. There are a few words the formation of which can scarcely be supported by the rules of Pāṇini. For example, forms like *gṛhya* (XXIV. 245 for *gṛhītvā,* and *chādya*[3] (XXIII. 83) for *chādayitvā* are simply inadmissible according to these rules, to the non-Vedic usage. It seems that such forms, usually called *ārṣa,* often met with in the R. and Mbh. once abounded in the text of the NŚ. and have been normalized by the different redactors. Similar other words are *kāñcukīya* and *kañcukin* including respectively the suffixes *īya* and *in*, which have no clear support from Pāṇini; and the same thing may be said about the suffix in the word *dharmī* (VI.24). The uncertainty about the grammatical validity of these words, may well be explained by the assumption that the NŚ. was written at a time when Old Indo-Aryan was still a living language, and the writers did not shrink from using *vibhāṣās* (dialectal forms) which for obvious reasons could not be exhaustively treated by the great grammarian. From this, it may not be wrong to assume that the chronological distance between the NŚ. and the Aṣṭādhyāyī of Pāṇini[4] was not great. Thus from a consideration of the Sanskrit of the work, it may well be placed in 500 B.C.

3. Languages of the Stage

40. It is generally known that the languages used on the stage of ancient India were Sanskrit and Prakrit. But the NŚ. (XVIII. 25-26) treats the question quite in its own way. For according to it

भाषा चतुर्विधा ज्ञेया दशरूपप्रयोगतः।
संस्कृतं प्राकृतं चैव यत्र पाठ्यं प्रयुज्यते।।

1. I Ant. 1919. pp. 191ff. also Peof. S. K. Chatterji. OBDL. p. 171.
2. On the basis of this word Haraprasad Shastri placed the NŚ. in 200 B.C.
3. This word is a result of an emendation. It seems that many such forms were regularized by the successive users of MSS.
4. For Pāṇini's date see the note in the preceding pages.

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अतिभाषार्यभाषा च जातिभाषा तथैव च।
तथा योन्यन्तरी चैव भाषा नाट्ये प्रकीर्तिता।।

From this we understand that the *bhāṣā* (language) to be used in a play (rūpa) is of four kinds: *atibhāṣā, āryabhāṣā, jātibhāṣā* and *yonyantarībhāṣā*[1], and samskṛta and prākṛta meant respectively. Sanskritic and Prakritic modes of speaking the parts of a play. The question becomes complicated when after discussing which characters are to speak in which mode, the NŚ. (XVII1. 44-47) says :

न बर्बरकिरातान्ध्रा द्रमिलाद्यासु जातिषु।
नाट्यप्रयोगे कर्तव्यं पाठ्यं भाषासमाश्रयम्।।
सर्वास्वेव हि जातिषु शुद्धासु द्विजसत्तमाः।
शौरसेनीं समाश्रित्य भाषां काव्येषु योजयेत्।।
अथवा च्छन्दतः कार्या देशभाषा प्रयोक्तृभिः।
नानादेशसमुत्थं हि काव्यं भवति नाटके।।
मागध्यवन्तिजा प्राच्या शौरसेन्यर्धमागधी।
वाह्लिका दाक्षिणात्या च सप्तभाषाः प्रकीर्तिताः।।

Here are the names of different tribes of people, such as the Bar-baras, the Kirātas, the Andhras and the Dramilas to none of which their native language *(jātibhāṣā)* is allowed on the stage, and Śaurasenī is prescribed instead. Further complication arises when the NŚ. goes to consider the languages not from the standpoint of tribes but from that of regions. It says that the producers of plays would be at liberty to use local languages such as, Māgadhī, Āvanti, Prācyā, Śaurasenī, Ardhamāgadhī, Vāhlikā (Bāhlikā) and Dākṣiṇātyā. Suddenly a miniature Babel of languages comes in view. Instead of Prakrit which seems to have been the spoken form of Old Indo-Aryan (the so-called Sanskrit), no less than seven dialects of it make their appearance. But the NŚ. does not stop there. A little later (XVIII. 52-54) it names Śākāri, Vānaukasī, Mari and Dramilī which evidently related to tribal languages. Next we find characteristics of some languages related to areas described by the mention of wellknown landmarks.

41. What do all these things signify? How can we believe that the author of the NŚ. could have treated the subject in such a glaring disregard of logic and common sense? To explain this anomaly, one can only have recourse to a hypothesis; the passages belonged to different periods of the history of Indian drama. And the oldest among these periods was indeed the one which relates to the use of two modes of speaking the parts of a play, Sanskritic and Prakritic. It is most probable that this period continued for some time till after Pāṇini (who mentions the Naṭasūtra or the manual for *naṭas* (or actor-dancers) going probably

1. See note on XVII. 27.

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to 600 B.C. when Old Indo-Aryan just began developing, or to use the vulgar expression, began to lose its purity. It is no wonder that the stage-managers of the time, who knew the value of realism in this regard, felt some concern over the speech used on the stage.

41 a. It is for these stage-managers that the NŚ. discusses first of all, broad points of difference between Sanskritic and Prakritic recitations.[1] Briefly they are as follows: (i) In Prakritic recitation some Sanskrit words remain unaltered,[2] and (ii) some get changed,[3] and besides, (iii) in Prakritic recitation, is to be used a group of words known as *deśī,*[4] which generally have no place in Sanskrit. The NŚ. then describes how some Sanskrit words change some of their sounds (mostly conjunct consonants) in Prakritic recitation.[5] But this description can by no means be said to give a clear phonetic picture. For example, while discussing the change of *t* into *d*, it says that such a change did not occur in case of all intervocal ṭ's, but only in case of a select number, probably to common use.[6] Such a view should hold good in case of changes of *aū, c, t, th, p, s,* and *ṣ*.[7] But to case of *n*, the rule is that it should always change into *ṇ*.[8] The NŚ, however, does not give any specimen of *deśi,* words. Due to such a vague and incomplete description it appears that the intention of the author of the NŚ.[9] was not to give exhaustive rules based on proper generalization, but to give merely some suggestive hints. It was probably expected that these rules would be of help in giving Prakritic recitation a local colour and popular flavour. Except on an assumption of this kind, it becomes difficult to understand why no attempt was trade to describe even superficially the seven *bhāṣās* (XVIII. 47). Will it not be right to assume that the Prakritic recitation in each of the *bhāṣās* meant Old Indo-Aryan pronounced in the manner prescribed, interspersed with some local (*deśī*) words belonging to the relevant areas (Magadha and Avanti etc.)? An affirmative answer would probably suit best the available data. We trust now take up the passage on the four *bhāṣās,* (XVIII, 25) which gives us a glimpse of the linguistic condition of India of the time. Among the four languages mentioned, the *yonyantarī bhāṣā* belonged to animals introduced in a play. Hence it remains for us to find out what was meant by the three other *bhāṣās (ātibhāṣā, āryabhāṣā,* and *jātibhāṣā).* Pāṇini may be

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1. Some of the rules in XVIII are spurious. See notes below.
2. XVIII. 4. They are called *tatsama* by the grammarians of Pkt.
3. XVIIII. 5. They are called *tadbhava* by the grammarians of Pkt.
3. XVIII. 3, Words of non-Indo-Aryan origin.
5. XVIII. 19-23, Carrying repetitions, the rule 18 is evidently spurious.
6. XVIII. II.
7. XVIII. 11. 12, 14, 16, *Ş* is twice dealt with under 10 and 11. Here there must be a case of interpolation. Rules under 6.9 written in Prakrit are also clearly interpolations.
8. XVIII. 13. The word *sarvatra* (everywhere) not occurring in an other rule is significant.
9. This seems to have invited successive interpolators when Middle Indo-Aryan continued to develop.

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said to come here to our help. According to the specialists, the grammarian treated in his work the language of the *chandas,* and the *bhāṣā* of his time. The *chandas* has been taken by these authorities as 'the pre-classical Sanskrit',[1] or the sacred literature[2] which two expressions for practical purposes mean almost the same thing. Meaning of the *bhāṣā* treated by the grammarian is, however, clear. There cannot be any doubt that it was Old Indo-Aryan spoken by the people (of pure as well as of mixed Indo-Aryan origin), as opposed to the language used by the Brahmins during the sacrificial sessions.[3] This latter was evidently identical with the *atibhāṣā* prescribed by the NŚ. for the gods. Hence there may not be any objection against taking the *āryabhāṣā* as roughly equivalent to the classical Sanskrit used in the higher strata of the society.[4] The term *āryabhāsā* was probably related to the entire *Āryāvarta*. If these assumptions are valid, we may pass on to find out what was meant by the *term jātibhāṣā.* Was this the native speech of the common people? But it would not be difficult to answer this question. Though we have no clear ethnographic picture of the society of the time, it may be permissible to assume on the basis of the available data, that the people who enjoyed then a drama or a dramatic spectacle were Indo-Aryans pure as well as mixed. But it is very much likely that the common people then included also numerous non-Aryans who were more or less closely associated with the Aryan society. It was for representing these elements which apeared as minor characters in a play, that the stage-managers used what the NŚ. calls *jātibhāṣā* which strictly speaking, meant the native speech of the people. But, for obvious reasons it was impossible to bring in pure tribal languages on the stage. Hence the NŚ, writes as follows :

विविधा जातिभाषा च प्रयोगे समुदाहृता।
म्लेच्छशब्दोपचारा च भारतवर्षमाश्रिता।। XVIII, 28

"The *jātibhāṣā* prescribed for use (on the stage) has various forms. It contains (some) words of Barbarian (*mleccha*) origin, and is spoken in Bhāratavarṣa (only)". Hence we see that *jātibhāṣā* was the native speech of various tribes which were represented on the stage through Old Indo-Aryan spoken in the Prakritic mode and interespersed with a sprinkling of tribal vocables.[5] It was to some extent an artificial speech. This new arrangement seems to have replaced the earlier practice in which pure Indo-Aryan spoken in the Prakritic mode was considered sufficient for the non-Aryan tribes. Such a situation existed probably at the earliest stage in the evolution of Indian drama, when gods in a play were assigned the *atibhāṣā*[6]

1. This is the view of Liebich (Pāṇini, pp, 28ff); *Ref.* Paul Thieme, Pāṇini and the Veda, p. 67.
2. The view of Paul Thieme, *op, cit.* p. 68.
3. *ibid.* p. 67.
4. *ibid.* pp. 67-68.
5. See above $ 41a.
6. It was probably related to Pāṇini's *chandas,*

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or Old Indo-Aryān in its hieratic variety, and the kings the *āryabhāṣa* or Old Indo-Aryan of everyday use.[1] The latter was treated by Pāṇini along with the language of the *chandas* which was meant principally for the sacerdotal classy[2], and was prescribed by the NŚ. for the divine characters in a play.

42. After discussing the meaning of the four *bhāṣās,* attention should be paid to the seven *bhāṣās* related to the regions of Magadha, Avanti etc. Now arise the two very important questions: what relationship they had with the *āryabhāṣā* and when they became important enough to claim a place on the stage. The first is not a difficult question. For it is an admitted fact that Śaurasenī, Māgadhī and Ardhamāgadhī came out of Old Indo-Aryan, and there are reasons to assume that the same was the case with Āvanti, Prācyā, Bāhlikā (Vāhlikā) and Dākṣiṇātyā. But unfortunately for us we have no authentic specimens of Āvanti and Prācyā in the existing plays[3] and Bāhlikā (Vāhlikā) and Dākṣiṇātyā disappeared without leaving any trace at all. What may be .reason of this? In the absence of suitable data, no definite answer can be given. But there are, however, reasons to assume that 'in course of time Śaurasenī and Māgadhī became serious rivals to the rest and displaced them completely. It has to be admitted that the preponderating influence of Śaurasenī was indeed due to its close association with the Indian midland where drama in all livelihood had its original home. This influence was further strengthened by the fact that the area was also the unique seat of ancient Indian culture.[4] Importance of Māgadhī came from Magadha probably during the period between 600 B.C, and, 200 B. C. due to the advent of Buddha and the rise of the Mauryas and their close successors. The relative position of Śaurasenī and Māgadhī seems to make an interesting revelation. For in spite of Magadha being the seat of imperial power, Śaurasenī due to closer connection with the ancient Indian culture could hold its own against Māgadhī which was alloted only to minor characters in plays. After the foregoing discussions it becomes easy to answer the second question, that is, when the seven *bhāṣās* became important enough to claim a place on the stage. From the place of Māgadhī in this group of seven *bhāṣās* as seen above, it appears that these might have got their recognition as early as 500 B.C. when Magadha came to occupy an important place in the social life of entire India.[5] This assumption agrees well with the fact that in Aśoka's inscriptions a dialectal division of Prakrits is already in evidence.

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1. This was probably the same as Pāṇini's *bhāṣā* par excellece.
2. Paul Thieme, *op. cit*. p. 67.
3. See notes on XVIII, 47.
4. See Manu. II. 20, *etad-deśa* etc.
5. India of the time most probably included Vāhlika (Bāhlika). Hence the NŚ. had to recognize its language for the stage. See the map of Asoka's Empire in V. A. Smith's 'The Oxford Students History of India', p. 71. Curiously enough this does not appear among the historical maps in the Oxford School Atlas for India etc. (Calcutta, 1958) issued by the same publishers.

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42a. Now one may think of comparing the Prakrit of the NŚ. with that of Aśoka's inscriptions to see if any hint as to the date of the former may be obtained. But an objection may be raised against such a procedure, because the latter represent various dialects while the NŚ, speaks first of one only among these.[1] This is true. But, there may still be no harm in admitting that Aśoka's inscriptions give us a good picture of the general tendency of Middle Indo-Aryan of the time, and they may well be the basis of an inference as to in what relationship they stood with the earliest Prakrit described in the NŚ. The most important relevant data which are met with in Aśoka's edicts are two: (i) the development of *ava* into *o*,[2] and (ii) of an aspirated consonant like *gh* into *h*.[3] *As* for the first, it has its counterpart in the NŚ.[4] which shows that the people of the time had almost equal liking for *ava* as well as its development *o*. For in the NŚ. we have a Sanskrit doublet, *upavahana* and *upohana*.[5] There can be no doubt that *upohana* is the Prakrit form of *upavahana,* and as such a datum of Prakrit. This may be said to show that the NŚ. is earlier than Aśoka's inscriptions which have always *o* for *ava*. The same inference also follows from the development of *gh* into *h* in an Aśokan inscription. As the NŚ. is silent about the development of intervocal aspirated consonants, it may be permissible to assume that *lahuka* from *laghuka* in Aśoka's Rock Edict 13, is a development of a later date.

43. An examination of the linguistic data will not be complete without a discussion on the Prakrit of the Dhruvās (XXXII). But any estimate about their age has been rendered difficult by the fact that the two recensions of the work present them in considerably different forms. In the shorter recension they have a form which induced Jacobi to place them in 300 A.C[6] Along with this should be considered the Prakrit of Aśvaghoṣa (100 A.C.) which is still snore archaic. Besides, the form of Dhruvās in the longer recension would not permit us to place them before Kālidāsa (late fourth, or the early fifth century).[7] From all these facts also it is quite clear that the Prakrit related to the dramatic works was always in a state of flux.[8] It is sure that the Dhruvās whether in the shorter or in the longer recension have not retained their original orthography, which in all probablity was not much different from that of Sanskrit. This hypothesis seems

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1. Of course in its earliest discussion on Prakrit, as in XVIII 3-5, 10-17, 19.23.
2. *Lahuka (laghuka)* P, E. 7, A.C, Sen, Asoka's Edicts p, 163.
3. The rule under XVIII. 9 is spurious.
4. *Upavahana* in IV, 286; XIII. 2; XXXI. 283, 344, 363.
5. *Upohana* in IV. 277; XXXI, 140-149, 248-249, 254. 255- 265 etc.
6. On the basis of these Jacobi placed the NŚ, in 300 A.D.
7. See M. Ghosh, Prakrit Verses of the NŚ. IHQ, vol. VIII, 1932.
8. One typical example is the readings of southern MSS. of the Karpūra-mañjari. See ed. M. Ghosh, Calcutta, 1948, p. 23, Besides, the three Dhruvās in the beginning (XXXII. 50.52.) have retained their Sanskrit orthography.

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to suit exactly the early condition of speaking the parts of plays in the Sanskritic and the Prakritic modes.[1]

4. Metrical Data : Metres of Sanskrit defined in the Work

44. As Piṅgals's terminology has been considered to be later, and as he treats of much more metres than the NŚ. he was most probably later than its author. Hence a comparison of metres used in the Mbh. and the R. with that in the works of poets like Bhāsa and Aśvaghoṣa may throw some light on the subject. A table of comparison is given below. Symbols and abbreviations used there are as follows :

N. has been prefixed to metres defined in the NŚ. When there are different names for the same metre the alternate name from Piṅgala has been put within brackets.

G.=Gorresio's Rāmāyana. Aśva.=Aśvaghoṣa

N. Anuṣṭup	R.	Mbh.	Bhāsa	Aśva
N. Indravajrā	R.	Mbh.	Bhāsa	Aśva
N. Upendravajrā	R.	Mbh.	Bhāsa	.....
Upajāti	R.	Mbh.	Bhāsa	.....
N. Rathoddhatā	...	Mbh.	.....	.....
N. Śālinī	.....	...	Bhāsa	Aśva
N. Candralekhā (Vaiśvadevī)	G.	Mbh.	Bhāsa	.....
N. Vaṃśastha	...	...	Bhāsa	Aśva
N. Hariṇapluta (Drutavilambitā)	...	Mbh.	Bhāsa	...
N. Aprameyā (Bhujaṅgaprayātā)	.....	Mbh.	Bhāsa	.....
N. Padminī (Sravinī)	.....	.....	.....	.....
N. Praharṣiṇī	R.	Mbh.	Bhāsa	Aśva
Mṛgendramukha	R.	.....	.....	.....
N. Vasantatilakā	R.	Mbh.	Bhāsa	Aśva
N. Asaṃbādhā	G.	Mbh.	.....	.....
N. Śarabhā	.....	.....	.....	Aśva
N. Nāndīmukhī (Mālinī)	R.	Mbh.	Bhāsa	Aśva
N. Śikhariṇī	.....	.....	Bhāsa	Aśva

1. This is based on the following: Hopkins, The Great Epic of India, ch. IV.; A.B. Keith, Skt. Drama, pp. 89 ff.; 123 ff., 166ff.; Hist. of Skt. Lit. pp. 64, 107ff., 115ff , 118, 130ff; Sukumar Sen. *Aśvaghoṣer Mahā-kāvya-traya* (Bengali) in Haraprasad Saṃvardhana-lekha-mālā, Calcutta, 1931; C.R. Devadhara, *Bhāsa-nāṭaka-cakra*, Poona, 1937, p. 567.

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N. Vṛṣabhaceṣṭita (Hariṇī)	.....	.....	Bhāsa	Aśva
N. Vilambitagati (Pṛthvī)	.....	.....	Bhāsa	.....
N. Citralekhā (Kusumitalatāvellitā)	.....	.....	.....	Aśva
N. Śārdūlavikrīḍta	.....	Mbh.	Bhāsa	Aśva
N. Suvadanā	.....	.....	Bhāsa	Aśva
N. Sragdhartā	.....	.....	Bhāsa	Aśva
N. Sundarī	.....	.....	.....	Aśva
Udgatā	.....	.....	.....	Aśva
N. Puṣpitāgrā	R.	Mbh.	Bhāsa	Aśva
N. Āryā	.....	Mbh.	Bhāsa	Aśva
Vaitālīya	R.	.....	.....	.....
Aupacchandasika	R.	.....	Bhāsa	.....
N. Aparavaktra	.....	Mbh.	.....	.....
Mātrāsamaka	.....	Mbh.	.....	.....
Upasthitapracupitā	.....	.....	.....	Aśva
Anonymous	.....	.....	.....	Aśva

45. According to the above table the R. contains no less than six metres unknown to the NŚ. But among these only one occurs in Gorresio's edition. In the Mbh. we come across three metres not defined in the work. But none of them is to be found in the Poona edition of the great epic. Hence we may now form an idea as to what extent (i.e. how many times) the metres unknown to the NŚ. were used in the epics as well as in the works of Bhāsa and Aśvaghoṣa, The following is a tabular view of this:

Mbh.	....	....	....	....	0
R.	....	....	....	....	1
Bhāsa	....	....	....	....	2
Aśva	....	....	....	....	5

From the above table it may be permissible to assume that the Mbh. not using any metre unknown to the NŚ. may earlier than this work, while the R. using only one such metre may be posterior to it. As Bhāsa uses two such metres he may be still later, *i.e.* later than the R. while Aśvaghoṣa using seven such metres becomes the latest among the all. The chronological implication of this will be discussed later.

46. An examination of metres occurring in verses quoted in Patañjali's Mahābhāṣya[1] shows that the following metres occur there:, Anuṣṭup (including Mālatī), Vidyullekhā (Piṅgala'a Vidyunmāla), Dodhaka, Indravajrā, Upendravajrā

1. I Ant. XIV. 1885, pp, 326-327; XV. 1886, pp, 228; S.K. De, Hist. of Skt. Lit. pp. 11-12.

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Śālinī, Toṭaka, Vaṃśastha, (Piṅgala's Vaṃśathavila), Pramitrākṣarā, Praharṣiṇī, Vasantatilakā, Āryā, and Vaktra. All these have been treated in the NŚ. Considering the fact that Patañjali's quotations consist of more or less 300 verses, (a very small fraction of his work) this is quite remarkable, and we may conclude that the works which he utilized, conformed generally to the metrical standard held up in the NŚ. Hence, if we may assume that Patañjali's sources were not later than 200 B.C., the date of the NŚ. cannot be later than 300 B.C.

47. While discussing the interpolations in the NŚ. it has been definitely stated that some passages of the chapter XV (40-79) are spurious;[1] and they appear to be a scholastic addition. But to assume that the interpolator wrote these simply to parade his knowledge of mathematics, would be taking a very simplified view of this. He must have had more serious reasons for spending his tune to compose something without caring for fame. Now what was this? To meet this question we can only have a hypothesis. The interpolator probably found out that there came into use in his time[2] a number of metres not defined in the NŚ. He then invoked the aid of mathematics to show that all the possible metres were within the purview of this old work. This was indeed very ingenious, but to our estimation, a bit clumsy.

5. Prakrit Metres discussed in the Work

48. Besides the metres discussed above, the NŚ. gives the definition and example of more than one hundred Prakrit Dhruvās (XXXII) composed mostly in *samavṛtta* metres. The fact that they are syllabic *(akṣaravṛtta)* and not moric *(mātrāvṛtta) is* striking in the extreme; for the Āryā, the so-called Prakritic metre, is absent among them. The use of the same kind of metres for Prakrit as well as Sanskrit verses becomes another source of our astonishment.[3] This astonishment increases further when it is found that the metres of Prakrit Dhruvās have only three names in common with that of Sanskrit defined in the NŚ. though four are alike in construction. These names are given below.

Tanumadhyā	...	...	...	XXXII. 77-78; XV. 2-3.
Makarakaśīrṣā	...	...	...	XXXII. 81-82; XV. 4-5.
Vilambitā (Pramitākṣarā)	...			XXXII. 152-153; XV-47-48.
Rathoddhatā	...	...	...	XXXII. 324-325; XV. 35-36.

1. See $ II (ii) above.
2. He may not be posterior to Piṅgala, the author of the Chandah-sūtrā, who is considered to be later than the fifth century. Cf. the notes of Dr. D.C. Sircar in the Indian Culture, vol. VI, pp. 23 of and 274.
3. Because of this fact and also for their definitions being framed with *gaṇas*, the Ārya type metres seem to be late additions. See chapter XVI. 115-171. But even then these seem to be very early additions.

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Our wonder grows still when we find that only half a dozen metres of the Dhruvās occur in the Prākṛta-paiṅgala which gives different names for these. These are given below :

Makarakaśīrṣā (Caüraṃsā) XXXII. 81-82; Pr: P, II.47-49.

Nalinī (Ḍima) XXXII. 97-98; Pr.-P. II. 43-44.

Madhukaradṛśā (Tuṅga) XXXII. 135-136; Pr.-P. II. 74-75.

Śalabhavicalitā (Bimba) XXXII. 219-220; Pr.-P.II.84-85.

Siṃhākrāntā (Pāitta) XXXII. 223-224; Pr.-P.II.80-81.

These facts do not help us in determining the age of the NŚ. and merely constitute a problem. It seems that the Dhruvās went out of fashion very early and hence have been ignored by the Prākṛta-paiṅgala.

49. An examination of the metrical data may be concluded with a discussion on the two peculiar aspects of the Anuṣṭup verses of the NŚ. They are (i) lack *of sandhi* in places of internal *yati,* and (ii) the consequent occurrence of hiatus.[1] The following are some of the typical examples :[2]

(a) पुण्ड्राक्षं पुण्ड्रनासं च असितं सितमेव च, I. 36

(b) ततश्च करमावृत्य ऊरुपृष्ठे निपातयेत्, IV. 199

(c) आङ्गिको वाचिकश्चैव आहार्यः सात्त्विकस्तथा, VI. 23

(d) अङ्गुल्यो यस्य हस्तस्य अन्योन्यान्तरनिःसृतः, IX. 132

(e) उद्वाहितं समं चैव उरः पञ्चविधं स्मृतम्, X.1

(f) पर्यायतश्च क्रियते एककाकीडिता तु सा, XI. 20

(g) अत्यायतपदत्त्वाच्च अङ्गहास्यो भवेत् स तु, XIII. 140

These aspects of the Anuṣṭup verse may well be considered a continuation of the tradition of the Vedic prosody. Two examples from the Ṛgveda are as follows:[3]

(a) तिस्रो द्वावः सवितुर्द्वा उपस्थाँ एका यमस्य भुवने विराषाट्, 1.35.6

(b) हिरण्येन सविता रथेन आ देवो याति भुवनानि पश्यन्, I.35.2

Though the author of the Saṃhitā-pāṭha brought about the *sandhi* in case of (*b*) above for the removal of the hiatus, yet this was scarcely permissible while reciting the *ṛk* in rituals. For, this would mean the loss of a syllable and would make it metrically defective. Hence it may be said that the existence of hiatus in some verses of the NŚ. probably indicates that it was written at a time when the

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1. As the *yati* (caesura) obstructs *paraḥ sannikarsaḥ* (Pāṇini, I. 4.109), this is only natural. Dr. Kunhan Raja (Study of Sanskrit Literature, pp. 14.284) points out this Vedic tradition in metres. One wonders why the later writers on metrics ignored this fact,
2. There are many more such instances. It seems that a number of hiatuses have been later interpolated with the verse-fillers *(pādapūraka)* like *ca, tu,* and *hi*.
3. A.A, Macdonnel, A Vedic Reader, pp. 15 and 12.

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tradition of the Vedic prosody was still going strong. This time may not be later than 500 B.C.

6. Data of Poetics

50. NŚ. (XVII) defines four *alaṃkāras,* ten *guṇas* and ten *doṣas* of the literary body of plays. Among these, the last two items disappear altogether from the works on the *alaṃkāraśāstra,* which are all later, and do not help us much in very determining the date of the NŚ. Hence we are to see if some other data may be utilized in the present connection. From a study of the *alaṃkāras* used by Aśvaghoṣa who generally restricts himself to the use of those which have been defined in the NŚ. and introduces Utprekṣā in a few cases only; one may be justified in assuming that the compiler of the latter work was earlier than the poet. The same thing may also be said about his chronological relation with Bhāsa who too uses Utprekṣā in addition to the four *alaṃkāras* in the NŚ.

7. Data of Ars Amatoria

51. The NŚ. mentions the *Kāmatantra* as many as five times (XIV.142; XXV. 38, 53, 65; XXXV. 46), and devotes one whole chapter (XXVI) on vaiśika (Dealings with Courtezans). Besides, it divides women into 24 classes (XXIV. 94.135), while Vātsyāyana in the KS. divides them into four classes. Besides, as author of the NŚ. mentions the science of erotics as the *Kāmatantra* and not as the *Kāmasūtra* or the *Kāmaśāstra,* as it came to be called later, it seems that Vātsyāyana's work was still not written or was unknown to him. All this, however, does not give us any definite idea about the date of the NŚ. But there are still other data which may provide us with a good clue, about the date of the Kāmasūtra. Fortunately for us the KS. furnishes us some such data. About the linguistic usage at the time of it says :

नात्यन्तं संस्कृतेनैव नात्यन्तं देशभाषया।
कथं गोष्ठीषु कथयँल्लोके बहुमतो भवेत्।।

I. 4.20

Tr. One speaking in a club not completely in Sanskrit or, in the local language, becomes much esteemed by the people. It appears from this that at the time of the Kāmasūtra, Sanskrit was more or less in vogue along with the local languages *(deśa-bhāṣā).* But none of these in a pure form was welcome to the people in general. It is very much likely that such a condition prevailed at the time when the *jātibhāṣā,* described in the NŚ., was used by many people. And this time was probably not much later than that of Pāṇini. Such a time for the Kāmasūtra may be said to have support from Jacobi who put the upper limit to the date of this work in the second half of the fifth century B.C.[1] From all this it may be permissible to assume that the NŚ. was probably written near about such times.[2]

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1. Sten Konow, Kauṭalya Studies, Oslo, p. 5.
2. Some scholars who place the Kāmasūtra in the 3rd or the 4th century, forget the fact that by

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8. Data of the Arthaśāstra

52. The NŚ. (XXXIV. 84-98) gives definitions of. the most important functionaries of the state, and concludes that their qualifications should be considered according to the views of Bṛhaspati. As the *Arthaśāstra* has been mentioned thrice in a passage, (XXXI. 86, 90, 92) it is evident that this Bṛhaspati is none other than the famous *ācārya* mentioned in the work of Kauṭilya and of Vātsyāyana and in the Mbh. This seems to furnish us with a strong ground for assigning a high antiquity to the NŚ. Besides, we have already seen that the NŚ. speaks of functionaries like *dvāstha* (XXXIV.73) and *kumārādhikṛta* (XXXIV. 95-97) which correspond respectively to *dauvārika* and *kumārādhyakṣa* of Kauṭilya's work. From this it seems that in treating his subject the author of the NŚ. has followed the terminology of a different *ācārya,* probably of Bṛhaspati whom he recognizes as his authority. Hence it may be assumed that he was either a predecessor or a contemporary (senior or junior) of the famous chancellor of Chandragupta Maurya.[1]

9. Ethnological Data

53. The NŚ. mentions some tribes, sometimes with their location. This may give us some clue about the date of its compilation. For example, we have a passage like the following :

शकाश्च यवनाश्चैव पह्लवा वाह्लीकादयः।
प्रायेण गौरा कर्तव्या उत्तरां ये श्रितां दिशम्।।

(XXIII. 103)

Here we see that at the time of the NŚ. Śakas and Yavanas etc. were already settled in the *uttarā diś* of India. But this *uttarā diś* was the same as the *udīcyā diś* of the Brāhmaṇas, which according to scholars was the Western Punjab.[2] Thus it seems that the tribes in question were settled in the North-West of India when the NŚ. was compiled. There cannot be any doubt that the Yavanas of the above list were the people mentioned in Pāṇini. And it was not unlikely that some time before the invasion of Alexander there were Greeks staying in the North-West of India and being a part of the society they found a place in the plays written at that time for the local people. As for the Pahlavas, Haraprasad Shastri thinks that the word 'Pahlava' came from Parthava the (Parthians), and this change occurred when the NŚ. was written. He says that on this ground the NŚ. may be placed in the second century B.C.[3] The Vahlikas also were connected very early with India.

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that time Skt. already ceased, except in literary works, to be a rival of *deśabhāṣās,* which fact the passage quoted seems to assume.

1. On the date of Kauṭilya see the Introduction to the translation.
2. S.K. Chatterji, ODBL, p. 44.
3. There can be no serious objection against assuming that some of them probably settled in North-West India much earlier.

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For the Maurya empire included Vāhlika.[1] Though we have no evidence to assume such a high antiquity for the Saka connection with India, there may not be any serious bar against this. For the Sakas having a political foothold in India as early as 100 B.C., it may be assumed that quite a number of them were settled in North-West India during the preceding centuries,[2] and played an important role in the subsequent rise of the Saka power. Hence it is no wonder that they obtained a place in the Indian nāṭya during these times. Another important tribal name in the NŚ. relates to *pārśva* occurring in the compounds *pārśvāgata* and *pārśvamaulī* (XXIII. 135, 137). This is probably derived from Parsus who are associated with Yadus and Turvasas of the Ṛgveda.[3] That the NŚ. points here towards a very old historical tradition about the connection of at least a section of the Parśus with India, may be assumed. The word *pārśvamauli* occurs as a proper name in the R. Uttarākāṇḍa (chapter 15),[4] and there is a story there explaining the name in a fantastic manner. Besides, a son of Balarāma belonging to the Yadu clan (associated in the Ṛgveda with the Parśus) was named Pārśvānandī (Vāyupurāṇa).[5] Hence there cannot be any serious objection against connecting Parśus with the Pārśvamauli and Pārśvāgata types of headgear.[6] Can this be unrelated to the question of the date of the NŚ.?

10. Data of Music

54. The NŚ. (XXVIII-XXX1V) treats of the vocal and instrumental music in detail. But it differs in the treatment of the Mūrchanās from the Nāradīya Śikṣā which may be placed in the 600 B.C.[7] For the NāŚ. (I. 2.6-7) mentions the three Grāmas (Śaḍja, Madhyama and Gāndhāra) and allots the first to the *bhūr-loka* (the earth), the second to the *bhuvarloka* (the region just above the earth) and the third to the *svargaloka* (the heaven). And according to it the Mūrchanās of the Gāndhāra and the Madhyama Grāmas belong respectively to the devas (I. 2, 9) and to the *pitṛs* (I. 2.10), and the Mūrchanās of the Saḍja Grāma, to the *ṛṣis* (I, 2. 12-13). But names of five of the last (Uttaramandrā, Abhirudgatā Aśvakrāntā. Uttarāyatā and Rajanī) occur amongst the Mūrchanās of the Ṣaḍjagrāma in the NŚ., and two of them (Sauvirī and Hṛṣyakā) ate met with amongst those of the Madhyama Grāma of our work. Besides, the NāŚ. (I. 2.8) gives the numbe. of Tānas as fortynine whereas the NŚ. has as many as eightyfour of them. All this

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1. See note 175 above.
2. Seistan *(Śakasthāna)* being not far from India, this may be easily assumed.
3. I.36, 18; VI. 45.1; H.C. Raychaudhuri, Political History of Ancient India, p. 139.
4. Jīvanīkoṣa, *sub voce.*
5. *ibid.*
6. See notes on XXIII.
7. NŚ. (translation) vol. II. Introduction. Cancel the penultimate sentence in the paragraph on Nārada. The date of the Nāś. is merely tentative. It is a pity that this important work has not yet been critically edited.

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probably shows that the system followed in the NŚ. is later than 600 B.C. the probable date of the Nāradīya Śikṣā.

11. Mythological Data

55. The NŚ. mentions numerous gods, goddesses and demigods. Considering the important part they play in the religious history, these may throw some light on the date of the work. Let us first of all have a general view of these, Classified according to the system adopted by Hipkins in his 'Epic Mythology" the names of the gods, goddessess etc. are as follows:

I. ***Lower Mythology***

Serpents, I. 10, 62, 87, 93, 95; III. 7 , 26; IV. 261; V. 52; XXXIII. 221.

Birds, III. 28.

Waters, I. 86; III. 7; IV. 260.

II. ***Spirits***

Pitṛs, III. 26; V. 52.

Bhūtas, I. 86, 90; III. 30; IV. 11,

Rākṣasas, I. 10, 62; III. 27; V. 48; XXXIII. 232.

Piśācās, I. 90; III 26.

Yakṣas, I. 10, 62, 90; III. 29; XXXIII. 232.

Guhyakas, I. 90; III. 29; V. 48

Asuras, (Daitya, Dānava) I. 10, 64, 120; V. 41, 47; XXII. 16; XXXIII. 232.

III. ***The Eight great gods***

The Sun-god, I.60.84; III. 5, 24.

The Moon-god, I. 83; Ill- 5, 24; V. 51, 108; XXXIII. 221.

The Wind-god, I. 60; III. 28.

The Fire god, I. 84; III. 6.

The god of death, I. 88; III. 6; IV. 260; V. 96.

Varuṇa and Ocean, I. 6o, 84, 86; III. 7, 27, 63; IV. 261. V. 96.

Indra, I. 11, 21, 59 ; III. 4, 29; IV. 259; V. 95. XXXVI.43

Kuvera, I. 61; IV. 261; V. 97.

The World-protectors (The eight great gods collectively), I. 83; III.5; V. 51.

IV. ***The host of-spirits***

Gandharvas, I. 1o; Ill- 7; V. 46.

Apsarāsas, I. 46, 86; V. 46.

Kāma, IV. 259.

Aśvins, III., 5, 24.

Maruts, I. 83; Ill- 5.

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Rudras, I. 85; III. 6, 25.

Viśvedevas, III: 25, 37

Adityas, I. 85.

V. ***Divine Seers***

Tumburu, III. 60.

Bṛhaspati, III.4; XXXIV. 98; XXXV.56.

Nārada, I. 50-52.60; V.38; XXXVI.70.

Viśvāvasu, III.60-61.

Svāti, I. 50-52.

VI. ***Earthly Ṛṣis and other Personages***

Bala-(deva), IV. 261.

Nahusa, XXXVI. 52 ff.

Sanatkumāra, III, 31.

VII. ***The three Supreme deities***

Brahmā, I. I,60; III.4.23; IV. I, 6, 8, 11, 16; V. 99.101; XXII. 6,8,20; XXXIII. 223, 263.

Viṣṇu, I. 60, 92; III. 4, 7, 24; IV. 259; V. 99, 100; XXII. 2, 8, 9, 11, 16; XXXIII. 223, 263.

Śiva, I. 47, 60; III, 4, 7, 23; IV. 5, 6, 10, 11, 258, 262; V. 99, 101, 102; XXXIII. 223, 263.

VIII. ***Lesser gods***

Kārtikeya, I. 92; III. 4, 24; IV. 260.

Śaṅkukarṇa, XXXIII. 272.

Vajrekṣaṇa, XXXIII. 272.

Viśvakarmā. I.7.

Mahāgrāmaṇī, XXXIII. 272.

IX. ***Goddesses***

Sarasvatī, III. 5, 24.

Lakṣmī, III. 5, 24; IV. 260.

Umā (Pārvatī, Caṇḍikā), IV. 258; V. 54.

Siddhi, Medhā, Smṛti, Mati, III. 5, 24.

Niyati, I. 88; III. 6.

56. A comparison of the mythological elements of the NŚ. with that of the R. and Mbh. shows that these are almost similar. Considering the fact that the NŚ. is much smaller than each of the epics, this similarity is very striking. Hence this :may enable us to assume that the NŚ. which was written at a time, when the two

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epics were already in existence. But what might be the latest date of this ? Scholars are not at all unanimous on this point,[1] but still the assumptions and conclusions of some of the most celebrated among them may give us some light in this regard. Let us first take up the case of R. Jacobi put forward some strong arguments which enabled him to conclude the pre-Buddhistic origin of the epic.[2] But Winternitz does not approve of this and for their refutation he advances counter-arguments which however, do not appear to be convincing.[3] He opines that no Rāma epic existed in the third century B.C. But this did not prevent him from concluding a little later that "It 'is probable that the R. was composed in the third century B.C."[4] It appears that he was here accidentally on a surer ground. For Patañjali in his great work, quoted a line which Kielhorn traced in the Yuddha-kāṇḍa of the R.[5] If the epic existed in Patañjali's time, it was probably not later than 300 B.C., and might even be earlier still. As for the date of the Mbh. Winternitz concluded that the Bhārata or the Mbh, as it was called in the beginning, already existed in the fourth century B.C.[6] Hence it may be assumed that the NŚ. sharing a common feature with them in its mythology was written at a time near about 400 B.C[7].

57. So much about a general survey of the mythological data. But a more detailed examination of some important ones among them may give us an additional help in the present context. Here the *maṅgala-śloka* (I. i.) of the work mentioning Brahmā (Pitāmaha) and Śiva (Maheśvara) attracts our attention first. So far as our knowledge goes, Brahmā scarcely received any honour in literature after the Vedic age, and in the field of religion also he was pushed in the background, yielding place to Śiva and Viṣṇu. Hence it may not be wrong to assume that the NŚ. was compiled at a time when the Vedic age was already having it', transition to what, in the absence of a better term, is called the Puranic age. The NŚ. is probably the only work where Brahmā receives homage from the author, though the deity had to share this honour with Śiva, the oldest Indian god.

58. The position of Viṣṇu in our work is very interesting. Though ignored in the *maṅgala-śloka* he was assigned a place in the myth relating to the origin of the Vṛttis (XXII). Here Viṣṇu is said to have had a fight with two Asuras, which eventually gave rise to the Vṛttis. This might in a way be a vindication of the

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1. See Winternitz, I. pp. 454 ff. and 500 ff.
2. *ibid.* p. 510-511.
3. *ibid.* p, 511.
4. *ibid.* p. *517.*
5. See the Bombay ed. ch. 128, *(yuddha-kāṇḍa)* p. 238; and ed. Gorresio, vol. V. ch. 110 pp. 566 (ref. I Ant. 1874, p. 124).
6. Winternitz, I, p, 473.
7. It is significant that the NŚ. uses expressions like the following: *vacanam abravīt* I, 100, 104), *vākyam āhuḥ* (I. 71) and *pratyuvāca taro vākyam* (I. 6). See Gita, I, 2, 10; II, 1. Such forms are abundant in the epics.

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position of Kṛṣṇa, an avatāra of Viṣṇu in the history of Indian drama. For it is an admitted fact that at a certain stage of this, the Kṛṣṇa-cult played some part. But curiously enough the name of Kṛṣṇa does not occur in the NŚ:, though that of Bala-(rāma) unmistakably appears twice (IV. 261 ; XXXII. 320). It may, however, be assumed that Kṛṣṇa's name was not unknown to the author of the NŚ. He did not mention it probably because at his time Vāsudeva[1] was much better known as the source of the cult. May this not be taken as an indication that the NŚ. was very old?

59, The part Indra plays in the myth about the origin of the *nāṭya* may also be discussed with profit in the present connection. The fact that in this work he is mostly called 'Śakra is reminiscent of 'Sakka of the Buddhist canonical works. That he occupies in the legend of the NŚ. a position inferior to that of Brahmā and Śiva[2]" may be said to indicate that the Vedic age which glorified Indra had already passed and the Puranic view of the gods carne to be established.[3] Such a condition may well been current about the fifth century before Christ.

60. The mention of the eight great gods[4], may also give some indication regarding the date of the work. So far as our knowledge goes, the Manusaṃhitā 'is the earliest authority to give prominence to these gods. For, according to it these gods, Indra, Anila (wind-god), Yama (god of justice), Arka (sun-god), Agni (fire-god), Varuna (water-god), Candra (moon-god) and Kuvera (god of wealth) jointly give the king his divine power to rule over the subjects. These may well be assigned to a time when the Puranic view of gods came into vogue.

12. Geographical Data

61. The NŚ. mentions in its chapters XIV, XVIII and XXIII quite a number of geographical names which relate to different parts of India. From this it is evident that India as known to the author of the NŚ. comprised the vast territory stretching from the Himalayas in the north to the Southern Ocean, and from Sindhu, Sauvira and Saurāṣṭra in the west to Aṅga and Prāgjyotiṣa in the east, and included besides, Vāhlīka (Bāhlika) and at least a part of Nepāla. Now, is this an area to be identified with a kingdom or an empire of the past ? It is not very easy to answer this question. But it being a fact that only the kings like Chandragupta and Aśoka were masters of such a vast territory, the geographical

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1. In the Bhagavadgītā the Lord is "Vāsudeva among the Vṛṣṇis" (X 37) who probably were not other than the four heroes (of the clan) constituting the vyūha of the Pāñcarātras.
2. Those who depicted Sakka (Śakra) as inferior to Buddha were probably one of the causes of his later degradation.
3. See above $ 55 under its III.
4. As the seven of the gods mentioned are the Vedic deities, Manusaṃhitā may be placed at the close of the Vedic age which cannot be later than 500 B.C. The mention of China in it cannot bring down the date of Manu. See Annals of the Bhandarkar Institute, 1962. vol. XLIL pp. 151 ff.

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data of the NŚ. may permit us to assume that the work was probably compiled near about the time of the Mauryas. The mention of names like Tosala, Mosala and Aṅga which vanish altogether from history in later times may lend strong support to such an assumption.

62. The name Oḍra (XIV. 43-45; XVIII.48 ; XXIII. 105- 107) in the NŚ. may also be said to point to the same direction. It probably meant Orissa or at least the northern part of it whereas Utkalinga mentioned side by side with this, was is all likelihood its southern part. This is the only way to explain the juxtaposition of these two names. But, whatever might be the actual meaning of the two, it is almost certain that the name Oḍra was older and enjoyed a greater prestige, and for this reason shared the honour with Magadha in giving a name to the eastern Style of Procedure (*pravṛtti*) which was called Oḍra-Māgadhī. Hence in view of the fact that the word Kaliṅga goes back to 300 B. C. Oḍra occurring in the NŚ. may well be as old as 400 B.C. or earlier and this may be the relate to the date of the work.

63. We are now to consider together the results of all discussions on the different data of the NŚ. Some of them show that the work was written probably between 500 and 300 B. C. Some show that the date of its composition was probably 500 B.C. or 400 B.C. Only in two cases the testimony of the data is that the work is not later than 200 or 100 B.C. Though taken individually the different data may not be considered strong enough to warrant any definite conclusion regarding its date, the cumulative strength of all this evidence cannot be disregarded. Hence it may be permissible to a very high antiquity for the NŚ. and to push it even as far back as 500 B.C. But before finishing this discussion, we are again to take up the question of Bhāsa whose date as we have seen before, might have a very close connection with that of the NŚ.

13. The Nāṭyaśāstra and Bhāsa[1]

64. Not always adhering to the rules of the NŚ. on his part has been sometimes alleged as an evidence of the greater antiquity of Bhāsa, the argument being that he writing before the rules were formulated could not observe them. But such an inference is not quite safe. For it is easy to admit that the NŚ. was based on a generalization of a pre-existing dramatic literature. Hence, if it is to be assumed that the NŚ., was written after Bhāsa, then there is every reason to expect that its rules would not go against the usages in his works. But we find that in no less than four cases Bhāsa disregards the rules of the NŚ. These are as follows:

(i) The *sūtradhāra* begins the plays[2], though according to the NŚ. (V. 167) the *sthāpaka* should perform this function.

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1. As scholars are agreed in placing Kālidāsa after the NŚ. no discussion on this is made here. See Winternitz, III. p. 10. See also NŚ. (transl.) Ist ed. Introduction pp. LXXXII-LXXXIII.
2. This was known to Bāṇa. See Harśacarita, Introduction.

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(ii) In contravention of the rule of the NŚ. (XX. 20) Bhāsa allows death on the stage in Act I of the Abhiṣeka.

(iii) In the Madhyama, and the Dūtaghaṭ. Bhāsa does not give the usual Bharata-vākya, and what he gives instead, is an innovation.

(iv) Varuṇa in the Abhiṣeka. (IV, 15) is blue. But the NŚ. (XXIII. 91) prescribes white colour for the god.

65. There are, however, good grounds to assume that Bhāsa was acquainted with the NŚ.[1] For example, he mentions in a humorous context the jester confounding the NŚ. with the Rāmāyaṇa (Avi. II. 0.38-39) it. Hence it may be assumed that our work in its original form was referred to. But this assumption seems to lose its force when it is found that a passage in the NŚ. strongly criticizes the use in a play of harsh-sounding words like *cekrīḍita* (XVII. 120) which is actually met with in Bhāsa.[2] This being a, fact we are left with no other alternative but to postulate here an interpolation. As the passage in question is an echo of a similar rule[3] and is composed not in the usual *śloka* or *āryā* metre but in the Vasantatilakā which occurs twice. In close proximity, one may be certain that this is a later insertion. Besides this, we should take into consideration Bhāsa's mention of some technical terms as well as his acquaintance with some rules of the NŚ. These are as follows:

(i) The technical terms are: *sauṣṭhava, prastāvanā, sūtradhāra, prekṣaka, cārī, gati, bhadramukha, hāva, bhāva, māriṣa, nāṭakīya,* the root *paṭha* (meaning *to recite),* and *raṅga.*

(ii) The hetaera in the Cārudatta (I. 26. 38) says within herself "I am unworthy of being allowed entrance into the harem." This seems to refer to NŚ. (XX. 54). The expression "by means of a Nāṭaka suiting the time" *(kālasaṃvādinā nāṭakena)* also probably points to the NŚ. (XXVII. 88 ff.)

(iii) The vocal skill of the hetaera referred to by the Śakāra in the Cāru. may also be said to point to the rules regarding intonation (*kāku*) in the NŚ. (XIX, 37-38).

(iv) Besides, the expressions "the two feet made facile in dance due to training" *(nṛttopadeśa-viśada-caraṇau)* and "she represents the words with all her limbs" *(abhinayati vacāṃsi sarvagātraiḥ)* in the Cāru. (I.9.0, 16.0) probably relate to the elaborate discussions on dance and the use of gestures in the NŚ.

On the basis of all these, it may be concluded that Bhāsa knew the NŚ. in its original form.

66. Even if the priority of the NŚ. to Bhāsa is accepted we cannot immediately make any conclusion about the date of the former. For a section of the scholars

1. Winternitz, III. p. 10.
2. Avi. Act 111. 18.
3. XVII. 118.

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are still unduely hesitant about allowing to the great dramatist the antiquity which Ganapapati Sastri claimed for him.[1] Hence a few words need be said on the subject. After a very close study of the NŚ. and of Bhāsa's works we are convinced that Ganapati Sastri gave sufficient arguments for establishing a date for the dramatist, and his conclusion has been very ably upheld by Dr. Pusalker in his excellent study.[2] We are in perfect agreement with him when he concludes ;

From the flowing tone of Bhāsa's Sanskrit and the conversational style of his dialogues which are short, easy, graceful and colloquial we are inclined to think that Sanskrit was a spoken language in Bhāsa's time, and so we place him after Pāṇini, before the latter's grammar got a strong foothold, and possibly before Kātyāyana (350 B.C.).[3]

But as the Prakrit of Bhāsa's available texts point to the third or the fourth century A. C, some comments are needed. It was seen before that the Prakrit of dramas was always in a state of flux.[4] In the beginning, Prakrit was not considered a separate language, but merely a mode of speaking; and as it was probably near about this time that Bhāsa wrote his plays, the orthography of his Prakrit did not differ much from that of Sanskrit. Hence the present form of Prakrit in his plays speaks for the date of the MS, tradition they follow rather than the date of their composition. We may, therefore, place the NŚ. in about 500 B.C.; for Bhāsa probably wrote his plays between 450 and 350 B.C. This will exactly suit many other data as well as his chronological relation with Kauṭilya (circa. 350 B. C.) who makes a quotation from him.[5]

The volume II of the *Nāṭyaśatra* comprising its Chapters XXVIII-XXXVI, has been edited with the help of the following materials :

B. The volume III of the *Nāṭyaśāstra* published in Gaekwad's Oriental Series (no. CXXIV).

C. This is the text of the *Nāṭyaśāstra* published in the Kashi Sanskrit series from Chowkhamba in 1929. Though this text claims to be an edition based on five mss. it does not record many variants. Hence it may be assumed that the mss. were all of the same type differing little from one another. C. has a striking resemblance to mss. M. and N. mentioned below.

H. Appendix to Hall's edition of the *Daśarūpa*. It includes the Chapter XXXIV.

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1. Winternitz, III. pp. 203-205.
2. A.D. Pusalker, Bhāsa; A Study, Lahore, 1940.
3. *ibid.* p. 61.
4. See note above.
5. Some writers have tried to allege that the quotation (Pratijñā. IV. a) was a floating verse taken by Kauṭilya. Had this been the case, it might have been introduced as an *ānuvaṃśya śloka*. Besides, it seems absurd that Bhāsa who could write so many beautiful stanzas inserted a hackneyed *śloka* in his play.

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K. This is the text of the *Nāṭyaśāstra* issued in the Kāvyamālā Series. It is based on two mss. which were fairly complete.

M. The mss. no. R 5271 of the NŚ. of the Madras Government collection. See the Catalogue of Triennial Collection of MSS. (1925-26 to 1927-28).

N. The mss. no. R. 2930 of the NŚ. of the Madras Government collection. See the Catalogue of Triennial Collection of MSS. (1919-20 to 1921-22).

Prakrit Verses = Prakrit Verses of the Bhārata Nāṭyaśāstra published in the *Indian Historical Quarterly* Vol. VIII, 1932.

R. This is a palm-leaf pothi written in Grantha character. It belongs to the Royal Asiatic Society of Great Britain and Ireland. The text is complete and has substantial agreement with N., but it is more corrupt.

Besides these, a ms. belonging to the India Office Library was also used. It is a modern Devanāgarī transcript from an original which seems to be closely allied to mss, used in K. (the Kāvyamālā text).

We have based our edition on the text of the longer recension represented by C., M., N. and R. but we have disregarded unimportant variations of the last three from C. Hence C. will generally stand for M., N. and R. also.

The reason for taking up the second volume of the text of the NŚ first, is that a substantial portion of its concluding chapters is so very currupt, that it would often have been very difficult for the readers of the translation (vol. II) to visualize the individual passages from the available editions of the text with the help of the variant readings given in the footnotes of the translation in the manner of the volume I. The facts which make such visualization extremely difficult are as follows :

(a) Quite a number of passages occur in different order in the two different recensions of the text.

(b) There are many passages which occur in one recension only. But from a very close study of the entire materials, it appears that they are genuine parts of the original NŚ. Due to these two facts some portions of Ch. XXIX-XXXIII seem to be bewildering and defying all timehonoured canons of critical reconstruction. But fortunately for us, the passages which are in such a deplorable condition, are not great in number. For obvious reasons, the editor had to reconstruct these subjectively. Judging very carefully their mutual affinity and general coherence, he put together these apparently disjointed passages to make up an integrated discussion of which they in all probablity formed a part. He had to proceed in this matter like one solving a jigsaw puzzle. But it may be confidently said that the results have not been unsatisfactory. Except in a few cases where the editor himself remains conscious about the highly tentative nature of the reconstructed text, this edition of the NŚ. Vol. II (Ch. XXVIII-XXXVI) may be said to represent fairly the original teaching of the author. And it may even be

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claimed that our knowledge of the music chapters of the NŚ. are much fuller than that of Śārṅgadeva (13th century) the reputed author of the *Saṅgītaratnākara* who used this text. For the chapter on Tāla in this last named work, consists of 400 couplets whereas the NŚ. devotes no less than 502 couplets to this subject, and in its treatment we meet with many topics, of which Śārṅgadeva takes no notice. Besides this, the author of the *Saṅgītaratnākara* has only 17 couplets (Ch. IV 316-332) on the Dhruvā songs, while the NŚ. has on this subject one entire chapter (XXXII) consisting of 425 couplets.

The passages about the reconstruction of which the editor is not fully satisfied, have been pointed out in the notes to the translation. In the footnotes to the text he gives only details of their existence in different recensions and the order in which they occurred there. But the cases in which doubt is permissible but may not be necessary, have not been pointed out. Careful readers will however be able to make their own choice in this regard, and easily find out which passages should in their opinion deserve to be reconsidered.

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नाट्यशास्त्रम्
THE NĀṬYAŚĀSTRAM

प्रथमोऽध्यायः (1)

नाट्योत्पत्तिः

Chapter - I

ORIGIN OF DRAMA

• SALUTATION •

प्रणम्य शिरसा देवौ पितामहमहेश्वरौ। नाट्यशास्त्रं प्रवक्ष्यामि ब्रह्मणा यदुदाहृतम्॥ 1॥
praṇamya śirasā devau pitāmahamaheśvarau / nāṭyaśāstraṁ pravakṣyāmi brahmaṇā yadudāhṛtam //

With a bow to Pitāmaha[1] (Brahmā) and Maheśvara[2] (Śiva) I shall relate the Canons of Drama[3], as these were uttered by Brahmā.

• SAGES QUESTION •

समाप्तजप्यं व्रतिनं स्वसुतैः परिवारितम्। अनध्याये कदाचित्तु भरतं नाट्यकोविदम्॥ 2॥
मुनयः पर्युपास्यैनमात्रेयप्रमुखाः पुरा। पप्रच्छुस्ते महात्मानो नियतेन्द्रियबुद्धयः॥ 3॥
योऽयं भगवता सम्यग् ग्रथितो वेदसंमितः। नाट्यवेदः कथं ब्रह्मन्नुत्पन्नः कस्य वा कृते॥ 4॥
कत्यङ्गः किंप्रमाणश्च प्रयोगश्चास्य कीदृशः। सर्वमेतद्यथातत्त्वं भगवन् वक्तुमर्हसि॥ 5॥
samāptajapyaṁ vratinaṁ svasutaiḥ parivāritam / anadhyāye kadācittu bharataṁ nāṭyakovidam // munayaḥ paryupāsyainamātreyapramukhāḥ purā / papracchuste mahātmāno niyatendriya-buddhayaḥ // yo'yaṁ bhagavatā samyag grathito vedasaṁmitaḥ / nāṭyavedaḥ kathaṁ brahmannutpannaḥ kasya vā kṛte // katyaṅgaḥ

1-5 (B.G. *same)*

1. Pitāmaha (the Grand-father) is a Purāṇic epithet of the Vedic god Brahmā. For the Pitṛs (the Fathers) such as Aṅgiras, Bhṛgu, Dakṣa and Marīci and others, whose descendants peopled this earth, were his progeny. In the later literature and religion of India, Brahmā gradually recedes in the background and practically vanishes. His place is taken by Śiva, and Viṣṇu.
2. Maheśvara (the Great God) is another name of Śiva, who is originally a pre-Vedic deity. Salutation to Śiva along with Brahmā, is very rare in Indian literature.
3. By 'drama' in this connexion is to be understood any play in its theatrical and literary character. For on this point Ag. (I. p. 7) says that the NŚ. is meant for the producer (of a play) as well as the poet (=playwright).

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kiṁpramāṇaśca prayogaścāsya kīdṛśaḥ/ sarvametadyathātattvaṁ bhagavan vaktumarhasi//

Once in the days of yore high-souled sages such as, Ātreya[1] and others who had subdued their senses, approached the pious Bharata[2], the master of dramatic art during an intermission of studies. He (Bharata) then just finished the muttering [of Mantras] and was surrounded by his sons. The high-souled sages who controlled their senses, respectfully said to him, "O Brahmin, how did originate the Nāṭyaveda[3] similar to the Vedas, which you have properly composed? And for whom is it meant, how many limbs does it possess, what is its extent[4] and how is it to be applied? Please speak to us in detail about it all."[5]

• BHARATA ANSWERS •

तेषां तद् वचनं श्रुत्वा मुनीनां भरतो मुनिः। प्रत्युवाच ततो वाक्यं नाट्यवेदकथां प्रति।। 6।।
teṣāṁ tad vacanaṁ śrutvā munīnāṁ bharato muniḥ/ pratyuvāca tato vākyaṁ nāṭyavedakathāṁ prati//

Hearing these words of the sages, Bharata spoke thus in reply about the Nāṭyaveda :

भवद्भिः शुचिभिर्भूत्वा तथाऽवहितमानसैः। श्रूयतां नाट्यवेदस्य सम्भवो ब्रह्मनिर्मितः।। 7।।
पूर्वं कृतयुगे विप्राः वृत्ते स्वायंभुवेऽन्तरे। त्रेतायुगेऽथ सम्प्राप्ते मनोर्वैवस्वतस्य च।। 8।।
ग्राम्यधर्मप्रवृत्ते तु कामलोभवशं गते। ईर्ष्याक्रोधादिसंमूढे लोके सुखितदुःखिते।। 9।।
देवदानवगन्धर्वयक्षरक्षोमहोरगैः। जम्बूद्वीपे समाक्रान्ते लोकपालप्रतिष्ठिते।। 10।।
महेन्द्रप्रमुखैर्देवैरुक्तः किल पितामहः। क्रीडनीयकमिच्छामो दृश्यं श्रव्यं च यद्भवेत्।। 11।।
न वेदव्यवहारोऽयं संश्राव्यः शूद्रजातिषु। तस्मात् सृजापरं वेदं पञ्चमं सार्ववर्णिकम्।। 12।।
bhavadbhiḥ śucibhirbhūtvā tathā'vahitamā-nasaiḥ/ śrūyatāṁ nāṭyavedasya sambhavo brahmanirmitaḥ// pūrvaṁ kṛtayuge viprāḥ vṛtte svāyaṁbhuve'nta-re/ tretāyuge'tha samprāpte manorvaivasvatasya ca// grāmyadharmapravṛtte tu kāmalobhavaśaṁ gate/ īrṣyākrodhādisaṁmūḍhe loke sukhitaduḥkhite// devadānavagandharvayakṣarakṣomahoragaiḥ / jambūdvīpe samākrānte lokapā-lapratiṣṭhite// mahendrapramukhairdevairuktaḥ kila pitāmahaḥ/ krīḍanīyaka-

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6-12. (B.G. *same*)

1. Ātreya—There are two Ātreyas. One is a disciple of Yājñavalkya (Mbh.) and another that of Vāmadeva (Brahma P.). See Vidyalankar, Jīvanīkoṣa, *sub voce.*
2. Purāṇas, except the Matsya (34. 28-30) are silent on this Bharata.
3. Nāṭyaveda—The 'Nāṭyaveda' according to Ag, is a synonym for the Nāṭyaśāstra', and is no Vedic work.
4. *pramāṇa*=extent. Ag. takes the word in the sense of proof (*pramāṇam atra niścaya-janakatvam*), but he cites another view as well, which takes the word to mean 'number'.
5. From the five questions put in here, it is not to be assumed that the treatment of subjects mentioned will follow the order of these.

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micchāmo dṛśyaṁ śravyaṁ ca yadbhavet // na vedavyavahāro'yaṁ saṁśrāvyaḥ śūdrajātiṣu / tasmāt sṛjāparaṁ vedaṁ pañcamaṁ sārvavarṇikam //

"Get yourselves cleansed, be attentive and hear about the origin of the Nāṭyaveda devised by Brahmā[1]. O Brahmins, in the days of yore when the Golden Age (*Kṛtayuga*) passed with the reign of Svāyambhuva [Manu], and the Silver Age (*Tretāyuga*) commenced with the career of Vaivasvata Manu, and people became addicted to sensual pleasures[2], were under the sway of desire and greed, became affected with jealousy and anger and [thus] found their happiness mixed with sorrow, and Jambūdvīpa[3] protected by the Lokapālas (guardians of the worlds) was full of gods, Dānavas, Gandharvas, Yakṣas, Rākṣasas and great Uragas (Nāgas), the gods with the great Indra as their head, [approached] Brahmā and spoke to him, "We want an object of diversion, which must be audible as well as visible. As the [existing] of Vedas are not to be listened to by those born as Śūdras, be pleased to create another Veda which will belong [equally] to all the Colour-groups[4] (varṇa),"

एवमस्त्विति तानुक्त्वा देवराजं विसृज्य च। सस्मार चतुरो वेदान् योगमास्थाय तत्त्ववित्।। 13।।

evamastviti tānuktvā devarājaṁ visṛjya ca /sasmāra caturo vedān yogamāsthāya tattvavit //

"Let it be so," said he in reply and then having dismissed the king of gods (Indra) he resorted to yoga[5] and recalled to mind the four Vedas.[6]

धर्म्यमर्थ्यं यशस्यं च सोपदेशं ससंग्रहम्। भविष्यतश्च लोकस्य सर्वकर्मानुदर्शकम्।। 14।।
सर्वशास्त्रार्थसम्पन्नं सर्वशिल्पप्रदर्शकम्। नाट्याख्यं पञ्चमं वेदं सेतिहासं करोम्यहम्।। 15।।

dharmyamarthyaṁ yaśasyaṁ ca sopadeśaṁ sasaṁgraham/ bhaviṣyataśca lokasya sarvakarmānudarśakam// sarvaśāstrārthasampannaṁ sarvaśilpapradarśakam / nāṭyākhyaṁ pañcamaṁ vedaṁ setihāsaṁ karomyaham //

He then thought : "I shall make a fifth[7] Veda on the Nāṭya with the Semi-

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13-15. (B.G. *same*)

1. The reference here is to the Nāṭyaveda alleged to have been composed by Brahmā in about 36000 *ślokas*. See Preface to NŚ. (B.) pp. 6-7, also Ag. (I.p.8).
2. *grāmyadharma*—Ag. explains the word differently.
3. According to ancient Indian geography, the earth was divided first into four and then into seven *dvīpas* (continents). Jambūdvīpa is one of them. It included Bhārata-varṣa, known at present as 'India'. Viṣṇu P. (ch. 1-12). See H. Lüders, Varuṇa, Goetingen, 1951, pp. 288-292 and Winternitz, Hist. of Indian Literature, Vol. I, p. 548.
4. This relates to the four classes such as Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra.
5. *Yoga* has been defined in Patañjali's work as *cittavṛttinirodhaḥ*. It however begins with the concentration of mind.
6. After 13, B. reads one additional couplet. But G. considers this passage to be spurious and puts it in the footnote.
7. In the early Indian literature the *itihāsa* alone was considered as the fifth Veda. See Chāndogya Up. VII. If and 7, and Sutta-nipāta, II, 7 (sella-sutta). Kauṭilya too gives the same position to the *itihāsas*. See Winternitz, Vol. I, p. 313.

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historical tales (*itihāsa*),[1] which will conduce to duty (*dharma*),[2] wealth (*artha*) as well as fame, will contain good counsel and collection [of traditional maxims], will give guidance to people of the future as well, in all their actions, will be enriched by the teaching of all authoritative works (*śāstra*) and will give a review of all arts and crafts."[3]

एवं[1] सङ्कल्प्य भगवान् सर्ववेदाननुस्मरन्। नाट्यवेदं ततश्चक्रे चतुर्वेदाङ्गसम्भवम्।। 16।।
evaṁ saṅkalpya bhagavān sarvavedānanusmaran / nāṭyavedaṁ tataścakre caturvedāṅgasambhavam //

With this resolve the Holy one from his memory of all the Vedas, shaped this Nāṭyaveda compiled from the four of them.

जग्राह पाठ्यमृग्वेदात् सामभ्यो गीतमेव च। यजुर्वेदादभिनयान् रसानाथर्वणादपि।। 17।।
वेदोपवेदैः संबद्धो नाट्यवेदो महात्मना। एवं भगवता सृष्टो ब्रह्मणा सर्ववेदिना।। 18।।
jagrāha pāṭhyamṛgvedāt sāmabhyo gītameva ca / yajurvedādabhinayān rasānātharvaṇādapi // vedopavedaiḥ saṁbaddho nāṭyavedo mahātmanā / evaṁ bhagavatā sṛṣṭo brahmaṇā sarvavedinā //

The recitative (*pāṭhya*) he took from the Ṛgveda, the song from the Sāma[veda], the Histrionic Representation (*abhinaya*) from the Yajur(veda) and Sentiments (rasa) from the Atharvaveda, [and] thus was created the Nāṭyaveda connected with the Vedas' principal and subsidiary (*vedopaveda*),[4] by the holy Brahmā who is omniscient.

उत्पाद्य नाट्यवेदं तु [2]प्राह शक्रं पितामहः। इतिहासो मया सृष्टः स सुरेषु नियुज्यताम्।। 19।।
कुशला ये विदग्धाश्च प्रगल्भाश्च जितश्रमाः। तेष्वयं नाट्यसंज्ञो हि वेदः संक्राम्यतां त्वया।। 20।।
utpādya nāṭyavedaṁ tu prāha śakraṁ pitāmahaḥ / itihāso mayā sṛṣṭaḥ sa sureṣu niyujyatām // kuśalā ye vidagdhāśca pragalbhāśca jitaśramāḥ / teṣvayaṁ nāṭyasaṁjño hi vedaḥ saṁkrāmyatāṁ tvayā //

After the creation of the Nāṭyaveda, Brahmā said to Indra (lit. The lord of the gods). "Semi-historical Tales[5] have been composed by me: you are to get them

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16-20. (B.G. *same*) 1-2. B.C. ब्रह्मोवाच सुरेश्वरम्.

1. On *itihāsa* see bleow.
2. *dharma* also means virtue, law and custom etc.
3. The word *śilpa* is very often synonymous with *kalā*. As the 64 *kalās* enumerated in different works include different arts and crafts, these two words may be translated as 'arts and crafts.' *Śilpa*, however, is sometimes to be distinguished from *kalā*, and then it may mean merely 'a craft.'
4. The Vedas are all well-known, and there are at least four Upavedas, one being attached to each of the Vedas. They are as follow : the Ayurveda (the Science of Medicine) to the Ṛgveda, Dhanurveda (the Science of Arms) to the Yajurveda, Gāndharva-veda (Musical Science) to the Sāmaveda, and Sthāpatya-śāstra (the Science of Architecture) to the Atharvaveda.
5. Kauṭilya in his definition of *itihāsa* enumerates *purāṇa* and *itivṛtta* as belonging to its contents. An *itivṛtta*, according to Winternitz, can only mean an "historical even" and *purāṇa* probably means "mythological and legendary lore." Vol. I, p. 518. Pargiter has, however, extracted solid

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[dramatized and] acted[1] by gods. Pass on this Nāṭyaveda to those of the gods who are skilful, learned, bold in speech and inured to hard work."

तच्छ्रुत्वा [1]वचनं शक्रो ब्रह्मणा यदुदाहृतम्। प्राञ्जलिः प्रणतो भूत्वा प्रत्युवाच पितामहम्।। 21।।
ग्रहणे धारणे ज्ञाने प्रयोगे चास्य सत्तम। अशक्ता भगवन् देवा [2]न योग्या नाट्यकर्मसु।। 22।।
tacchrutvā vacanaṁ śakro brahmaṇā yadudāhṛatam/ prāñjaliḥ praṇato bhūtvā pratyuvāca pitāmaham// grahaṇe dhāraṇe jñāne prayoge cāsya sattama/aśaktā bhagavan devā na yogyā nāṭyakarmasu//

At these words of Brahmā, Indra bowed to him with folded palms and said in reply, "O the best and holy one, gods are neither able to receive it and to maintain it, nor are they fit to understand it and to make use of it : they are unfit to do anything with the drama.

य इमे वेदगुह्यज्ञा मुनयः संशितव्रताः। एतेऽस्य ग्रहणे शक्ताः प्रयोगे धारणे तथा।। 23।।
ya ime vedaguhyajñā munayaḥ saṁśitavratāḥ/ete'sya grahaṇe śaktāḥ prayoge dhāraṇe tathā//

"The sages who know the mystery of the Vedas and have fulfilled their vows, are capable of maintaining this (Nāṭyaveda) and putting it into practice."[2]

• BRAHMĀ'S COMMAND AND BHARATA'S INSTRUCTION TO HIS SONS •

श्रुत्वा तु शक्रवचनं मामाहाम्बुजसम्भवः। त्वं पुत्रशतसंयुक्तः प्रयोक्ताऽस्य भवानघ।। 24।।
śrutvā tu śakravacanaṁ māmāhāmbujasambhavaḥ/ tvaṁ putraśatasaṁyuktaḥ prayoktā'sya bhavānagha//

On these words of Śakra (Indra): Brahmā said to me : "O the sinless one, you with your one hundred sons will have to put it (the Nāṭyaveda) to use."

आज्ञापितो विदित्वाऽहं नाट्यवेदं पितामहात्। पुत्रानध्यापयामास प्रयोगं चाऽस्य तत्त्वतः।। 25।।
ājñāpito viditvā'haṁ nāṭyavedaṁ pitāmahāt/putrānadhyāpayāmāsa prayogaṁ cā'sya tattvataḥ//

Thus ordered I learnt the Nāṭyaveda from Brahmā and made my able sons study it as also [learn] its proper application.

21-25. (B.G. *same*) 1. B.C. भगवान् 2. G. अयोग्या नाट्यकर्मणि.

historical facts from some of the extant Purāṇas (See his Ancient Indian Historical Traditions, London, 1922). According to the Indian tradition *itihāsa* is said to be an account of events that occured in the past, carrying in it instructions about duty, wealth, enjoyment of pleasure, and salvation. The same tradition assigns the position of *itihāsa* to the Mahābhārata the great Indian epic. It is possibly this *itihāsa* that has been connected with the Nāṭyaveda by the author of the *śāstra*. Hence it appears that Oldenberg's theory about the original connexion between epic and dramatic poetry, is worthy of serious consideration. *Nāṭyākhyam [pañcamaṃ vedaṃ setihāsam] karomyaham* (15) seems to be very significant. Ag. (I, p. 13) explains *setihāsam* as *itihāsopadeśakarūpaṃ saprabbedam*. See Winternitz, Vol. I, pp. 100 ff. 312 n.

1. See note on 14-15 above.
2. The word *muni* is evidently to be derived from the Pkt. root *muṇa* 'to know' which is most probably not of Sanskritic origin.

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• NAMES OF BHARATA'S ONE HUNDRED SONS •

शाण्डिल्यं चापि वात्स्यं च कोहलं [1]दत्तिलं तथा। जटिलाम्बष्ठकौ चैव [2]तण्डुमग्निशिखं तथा।। 26।।

सैन्धवं सपुलोमानं [3]शाड्वलिं विपुलं तथा। कपिञ्जलं[4] वादरिं च यमधूम्रायणौ तथा।। 27।।

जम्बुध्वजं[5] काकजङ्घं स्वर्णकं तापसं तथा। केदारिं शालिकर्णं च दीर्घगात्रं च शालिकम्।। 28।।

कौत्सं ताण्डायनिं चैव पिंगलं [6]चित्रकं तथा। बन्धुलं [7]भल्लकं चैव [8]मुष्टिकं सैन्धवायनम्।। 29।।

तैतिलं[9] भार्गवं चैव शुचिं बहुलमेव च। अबुधं बुधसेनं च पाण्डुकर्णं सकेरलम्।। 30।।

ऋजुकं मण्डकं चैव शम्बरं वञ्जुलं तथा। मागधं [10]सरलं चैव कर्त्तारं चोग्रमेव च।। 31।।

तुषारं [11]पार्षदं चैव गौतमं बादरायणम्। विशालं[12] शबलं चैव सुनाभं मेषमेव च।। 32।।

कालियं[13] भ्रमरं चैव तथा पीठमुखं मुनिम्। नखकुट्टाश्मकुट्टौ[14] च षट्पदं सोत्तमं तथा।। 33।।

पादुकोपानहौ चैव [15]श्रुतिं चाषस्वरं तथा। अग्निकुण्डाज्यकुण्डौ[16] च विताण्ड्यं ताण्ड्यमेव च।। 34।।

कर्तराक्षं[17] हिरण्याक्षं कुशलं दुःषहं तथा। लाजं[18] भयानकं चैव बीभत्सं सविचक्षणम्।। 35।।

पुण्ड्राक्षं[19] पुण्ड्रनासं च असितं सितमेव च। विद्युज्जिह्वं महाजिह्वं शालङ्कायनमेव च।। 36।।

श्यामायनं माठरं च लोहिताङ्गं तथैव च। संवर्त्तकं पञ्चशिखं त्रिशिखं शिखमेव च।। 37।।

शंखवर्णमुखं षण्डं शंकुकर्णमथापि च। शक्रनेमिं गभस्तिं चाप्यंशुमालिं शठं तथा।। 38।।

विद्युतं शातजङ्घं च रौद्रं वीरमथापि च।[20]

śāṇḍilyaṁ cāpi vātsyaṁ ca kohalaṁ dattilaṁ tathā / jaṭilāmbaṣṭhakau caiva taṇḍumagniśikhaṁ tathā // saiṁdhavaṁ sapulomānaṁ śāḍvaliṁ vipulaṁ tathā / kapiñjaliṁ vādariṁ ca yamadhūmrāyaṇau tathā // jambudhvajaṁ kākajaṅghaṁ svarṇakaṁ tāpasaṁ tathā / kaidāriṁ śālikarṇaṁ ca dīrgha-gātraṁ ca śālikam // kautsaṁ tāṇḍāyaniṁ caiva piṅgalaṁ citrakaṁ tathā / bandhulaṁ bhallakaṁ caiva muṣṭakaṁ saindhavāyanam // taitilaṁ bhārgavaṁ caiva śuciṁ bahulameva ca / abudhaṁ budhasenaṁ ca pāṇḍukarṇaṁ sakeralam // ṛjukaṁ maṇḍakaṁ caiva śambaraṁ vañjulaṁ tathā / māgadhaṁ saralaṁ caiva karttāraṁ cograṁeva ca // tuṣāraṁ pārṣadaṁ caiva gautamaṁ bādarāyaṇam / viśālaṁ śabalaṁ caiva sunābhaṁ meṣameva ca // kāliyaṁ bhramaraṁ caiva tathā pīṭhamukhaṁ munim / nakhakuṭṭāśmakuṭṭau ca ṣaṭpadaṁ sottamaṁ tathā // pādukopānahau caiva śrutiṁ cāṣasvaraṁ tathā / agnikuṇḍājyakuṇḍau ca vitāṇḍyaṁ tāṇḍyameva ca // kartarākṣaṁ hiraṇyākṣaṁ kuśalaṁ duḥṣahaṁ tathā / lājaṁ bhayānakaṁ caiva bībhatsaṁ savicakṣaṇam // puṇḍrākṣaṁ puṇḍranāsaṁ

26-38. (B. *same* G. 26-39) 1. G. धूर्तिलं 2. G. दण्डं. 3. G. बालिकं 4. G. यमं धौम्रायणं चैव कापिञ्जलमथापि वा 5. G. जम्बुकं कोकसुस्तं च 6. G. छत्रकं 7. G. भालुकं 8. B. मुष्ठिकं 9. G. तित्तिलं 10. G. सारणं 11. G. पाषणं. 12. G. उदारि वारुणं चैव वारणिं हंसमेव च. 13. G. कालेयं. 14. C. तरुकुट्टाश्मकुट्ट 15. G. श्रुतिं च स्वरमेव 16. G. अग्निकुण्डाश्मकुण्डौ च 17. G. केकराक्षं 18. C. Bn. जलं 19. G. 36-39 reads किरौटिणं च पाशं च तथा धन्विमेव च। शिलापट्टं स्वर्णगुं च शिलाकगिलमेव च।। अग्निवेश्यं शिवं चैव ध्यानं जप्यं सुमङ्गलम्। जैगीषव्यं कुटिलं च तथा क्लशमेव च।। श्यामायनं माठरं च लोहतासं निकुण्डकम्। रौद्रं अ पाटलं चैव लोमशं शौनकं तथा। एवमाद्यं पुग्रशतं साग्रं भूमि-विभागशः। 20. G. योग्योऽसौ तत्र योजितः

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ca asitaṁ sitameva ca / vidyujjihvaṁ mahājihvaṁ śālaṅkāyanameva ca // śyāmāyanaṁ māṭharaṁ ca lohitāṅgaṁ tathaiva ca / saṁvarttakaṁ pañcaśikhaṁ triśikhaṁ śikhameva ca // śaṅkhavarṇamukhaṁ ṣaṇḍaṁ śaṅkukarṇamathāpi ca / śakranemiṁ gabhastiṁ cāpyaṁśumāliṁ śaṭhaṁ tathā // vidyutaṁ śātajaṅghaṁ ca raudraṁ vīramathāpi ca /

[1][Names of my sons are] Śāṇḍilya, Vātsya, Kohala,[2] Dattila,[3] Jaṭila, Ambaṣṭhaka, Taṇḍu, Agniśikha, Saindhava, Pulomā, Śāḍvali, Vipula, Kapiñjala, Bādari, Yama, Dhūmrāyaṇa, Jambudhvaja, Kākajaṅgha, Svarṇaka, Tāpasa, Kedāri, Śālikarṇa,[4] Dīrghagātra, Śālika, Kautsa, Tāṇḍāyaṇi Piṅgala, Citraka, Bandhula, Bhallaka, Muṣṭika, Saindhavāyana, Taitila, Bhārgava, Śuci, Bahula, Abudha, Budhasena, Pāṇḍukarṇa, Kerala, Ṛjuka, Maṇḍaka, Śambara, Vañjula, Māgadha, Sarala, Kartā, Ugra, Tuśāra, Pārśada, Gautama, Bādarāyaṇa,[5] Viśāla, Sunābha, Meṣa, Kāliya, Bhramara, Piṭhamukha, Muni, Nakhakuṭṭa,[6] Aśmakuṭṭa,[7] Ṣaṭpada, Uttama, Pāduka, Upānat, Śruti, Cāṣasvara, Agnikuṇḍa, Ājyakuṇḍa, Vitaṇḍya, Tāṇḍya, Kartarākṣa, Hiraṇyākṣa, Kuṣalā, Duḥṣaha, Lājā, Bhayānaka, Bībhatsa, Vicakṣaṇa, Puṇḍrākṣa, Puṇḍraṇasa, Asita, Sita, Vidyujjihva, Mahājihva, Śālaṅkāyana, Śyāmāyana, Māṭhara, Lohitāṅga, Saṁvartaka, Pañcaśikha,[8] Triśikha, Śikha, Śaṅkhavarṇamukha, Ṣaṇḍa, Śaṅkukarṇa, Śakranemi, Gabhasti, Aṁśumāli, Śaṭha, Vidyut, Śātajaṅgha, Raudra and Vīra.

पितामहाज्ञयास्माभिर्लोकस्य च गुणेप्सया ।। 39 ।।
प्रयोजितं पुत्रशतं यथाभूमिविभागशः । यो यस्मिन् कर्मणि यथा योग्यस्तस्मिन् स योजितः ।। 40 ।।

pitāmahājñayāsmābhirlokasya ca guṇepsayā // prayojitaṁ putraśataṁ yathābhūmivibhāgaśaḥ / yo yasmin karmaṇi yathā yogyastasmin sa yojitaḥ //

[Thus] At the command of Brahmā and for the benefit of the people I assigned to my sons different roles suitable to them.

39-40. (B.G. *same;* G. 40)

1. B. and G. read some of these names differently. The so-called sons of Bharata were probably authors who wrote on dramaturgy, histrionic art, dance and music etc. Śiṅgabhūpāla mentions the first four, See below notes 2-7.
2. Kohala has again been mentioned in XXXVI, 69, Ag. has referred to his opinion several times and quoted from his work on *nāṭya* (Vol. I, pp. 140, 173, 182, 183, 185; Vol. II, pp. 26, 55, 130, 133, 142, 144, 146, 147, 151, 155, 407, 416, 421, 434, 452, 458, 459). Later writers like Dāmodaragupta. Hemacandra, Śārṅgadeva, Śāradātanaya and Śiṅgabhūpāla acknowledge him as an authority on drama and music (See S.K. De, Skt. Poetics, p. 25 f.n.)
3. Ag. has quoted a passage from the work of one Dattilācārya (Vol. I. p. 205). He seems to be identical with this Dattila. See also note 1 above.
4. Śālikarṇa is probably identical with Śātakarṇa referred to and quoted in the commentary of the Anargharāghava (p. 7, see Levi, II, pp. 27, 65) and the NL. (p. 47, ed. M. Dillon). Cf. Śālivāhana=Sātavāhana.
5. The NL. (pp. 46, 114) refers to and quotes from him.
6. The Nāṭakalakṣaṇa (pp. 114, 121) refers to and quotes from this authority. So does SD (294).
7. The NL. (pp. 4, 19, 144, 115) refers to and quotes to and quotes from this authority.
8. In 200 B.C. one Pañcaśikha was considered to be Indra's musician. See IHQ, XXXII (1956) p. 122.

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• PERFORMANCE BEGINS WITH THE THREE STYLES •

भारतीं सात्वतीं चैव वृत्तिमारभटीं तथा। समाश्रितः प्रयोगस्तु प्रयुक्तो वै मया द्विजाः।। 41।।

bhāratīṁ sātvatīṁ caiva vṛttimārabhaṭīṁ tathā /samāśritaḥ prayogastu prayukto vai mayā dvijāḥ //

O Brahmins, I then prepared to give a performance (*prayoga*) in which was adopted the dramatic styles (*vṛtti*) such as the Verbal (*bhārati*),[1] the Grand (*sāttvati*), and the Energetic (*ārabhaṭi*).

परिगृह्य प्रणम्याऽथ ब्रह्मा विज्ञापितो मया।[1] अथाह मां सुरगुरुः कैशिकीमपि योजय।। 42।।
यच्च तस्या क्षमं द्रव्यं तद् ब्रूहि द्विजसत्तम।

parigṛhya praṇamyā'tha brahmā vijñāpito mayā/ athāha māṁ suraguruḥ kaiśikīmapi yojaya// yacca tasyā kṣamaṁ dravyaṁ tad brūhi dvijasattama/

I then went[2] [to Brahmā and] after bowing informed him [of my work]. Now, Brahmā (lit. The *guru* of gods) told me to include the Graceful (*kaiśiki*) Style also [in my performance], and he asked me to name materials conducive to its introduction.

एवं तेनास्म्यभिहितः प्रत्युक्तश्च मया प्रभुः।। 43।।
दीयतां भगवन् द्रव्यं कैशिक्याः संप्रयोजकम्। मृद्वङ्गहारसंयुक्ता[2] रसभावक्रियात्मिका।। 44।।
दृष्टा मया भगवतो नीलकण्ठस्य नृत्यतः। कैशिकी श्लक्ष्णनैपथ्या शृङ्गाररससंभवा।। 45।।

evaṁ tenāsmyabhihitaḥ pratyuktaśca mayā prabhuḥ // dīyatāṁ bhagavan dravyaṁ kaiśikyāḥ saṁprayojakam / mṛdvaṅgahārasaṁyuktā rasabhā-vakriyātmikā // dṛṣṭā mayā bhagavato nīlakaṇṭhasya nṛtyataḥ /kaiśikī ślakṣṇanaipathyā śṛṅgārarasasaṁbhavā //

Thus addressed by the master I replied, "Give me instruments (lit. materials) necessary for putting the Graceful Style into practice. At the time of Nīlakaṇṭha's[3] (Śiva) dance I have seen his Graceful Style appropriate to the Erotic Sentiment, and this requires beautiful dresses and is endowed with gentle Aṅgahāras[4] and has Sentiments (*rasa*), States (*bhāva*)[5] and action as its soul.

• CREATION OF APSARĀS FOR THE GRACEFUL STYLE •

न शक्या पुरुषैः साधु प्रयोक्तुं स्त्रीजनादृते। ततोऽसृजन् महातेजा मनसाऽप्सरसो विभुः।। 46।।
नाट्यालङ्कारचतुराः प्रादान् मह्यं प्रयोगतः।

41-46 (B. *same;* G. 41-42a) *B.* same; G. 42b-44a) 1. G. om. this hem. 2. B. वृत्ताङ्गं.

1. The four styles probably related to four tribes such as Bharata, Sāttvata, Keśika and Arabhaṭa. Among these Bharata and Sāttvata are well-known. The remaining two names might have been lost. *Kaiśiki* has a variant *Kauśiki*. See P.C. Bagchi, Bhārat-O-Madhya-asiā (Bengali) pp. 49-52.
2. *pragṛhya* (=embracing) has been taken to mean 'going to.'
3. Śiva is India's traditional god of dance. See M. Ghosh (ed.) Abhinayadarpaṇa, Calcutta, 1957, English Translation, p. 1.
4. For *aṅgabāra* see IV, 16 ff.
5. For details on States see VII.

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na śakyā puruṣaiḥ sādhu prayoktuṁ strījanādṛte / tato'sṛjan mahātejā manasā'psaraso vibhuḥ // nāṭyālaṅkāracaturāḥ prādān mahyaṁ prayogataḥ /

This Style cannot be practised properly by men except with the help of women." Then the powerful lord (Brahmā) created from his mind nymphs who were skillful in embellishing the drama,[1] and gave them over to me [for helping me] in the performance.

मञ्जुकेशीं सुकेशीं च मिश्रकेशीं सुलोचनाम्[1] ।। 47 ।।
सौदामिनीं देवदत्तां देवसेनां मनोरमाम्। सुदतीं सुन्दरीं चैव विदग्धां विबुधां तथा ।। 48 ।।
सुमालां सन्ततिं चैव सुनन्दां सुमुखीं तथा। मागधीमर्जुनीं चैव सरलां केरलां धृतिम् ।। 49 ।।
नन्दां सपुष्कलां चैव कलभां चैव मे ददौ।
mañjukeśīṁ sukeśīṁ ca miśrakeśīṁ sulocanām // saudāminīṁ devadattāṁ devasenāṁ manoramām / sudatīṁ sundarīṁ caiva vidagdhāṁ vibudhāṁ tathā // sumālāṁ santatiṁ caiva sunandāṁ sumukhīṁ tathā / māgadhīmarjunīṁ caiva saralāṁ keralāṁ dhṛtim // nandāṁ sapuṣkalāṁ caiva kalabhāṁ caiva me dadau /

[Their names are] : Mañjukeśi, Sukeśi, Miśrakeśi, Sulocanā, Saudāminī, Devadattā, Devasenā, Manoramā, Sudatī, Sundarī, Vidagdhā, Sumālā, Santati, Sunandā, Sumukhī, Māgadhī, Arjunī, Saralā, Keralā, Dhṛti, Nandā, Supuṣkalā and Kalabhā.

• SVATI AND NĀRADA ENGAGED TO HELP BHARATA •

स्वातिर्भाण्डनियुक्तस्तु सह शिष्यैः स्वयम्भुवा ।। 50 ।। नारदाद्याश्च गन्धर्वा गानयोगे नियोजिताः।
svātirbhāṇḍaniyuktastu saha śiṣyaiḥ svayambhuvā // nāradādyāśca gandharvā gānayoge niyojitāḥ /

And by him (Brahmā) Svāti[2] together with his disciples was employed to play on musical instruments, (lit. drums) and celestial musicians (*gandharva*) such as, Nārada and others were engaged in singing songs.[3]

• BHARATA MEETS BRAHMĀ AGAIN •

एवं नाट्यमिदं सम्यग् बुध्वा सर्वैः सुतैः सह ।। 51 ।।
स्वातिनारदसंयुक्तो वेदवेदाङ्गकारणम्। उपस्थितोऽहं [2]लोकेशं प्रयोगार्थं कृताञ्जलिः ।। 52 ।।
नाट्यस्य ग्रहणं प्राप्तं ब्रूहि किं करवाण्यहम्।
evaṁ nāṭyamidaṁ samyag budhvā sarvaih sutaiḥ saha // svātināradasaṁyukto

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47-52. (B. *same;* G-44b-45) 47-50 (B. 47-50a; G. 46-48) 1. G. reads its 46-48 as follows : सौदामिनीं देवदत्तां देवसेनां मनोवतीम्। सुरभिं सुन्दरीं चैव विदग्धां विबुधां तथा ।। नन्दां च पुष्कलीं चैव कपिलां सुमनां तथा। मञ्जुकेशीं सुकेशीं च मिश्रकेशीं तद्वेव च ।। मागधीमार्जुनीं चैव सरलां केसयां धृताम्। सुनन्दां सुमुखीं चैव अहल्यां चैव मे ददौ ।। 50-51 (B 50b-51 a; G. 49). 51-53 (B. 51b-53a; G. 50-51) G. ब्रह्माणं 53-55b-55a; G. 52-53).

1. *Nāṭyālaṅkāra* here may be taken also to mean *nāṭyālaṅkāras* mentioned in XXIV. 4-5.
2. One Svāti has been mentioned in the Viṣṇu P. Nārada is also a well-known Purānic sage. He is mentioned as a musician in Bhāgavata and Vāyu, P. See Vidyalankar, JK. *sub voce.*
3. Ag. thinks *gāna* in this connexion means the playing of stringed instruments and flutes.

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vedavedāṅgakāraṇam / upasthito'haṁ lokeśaṁ prayogārthaṁ kṛtāñjaliḥ // nāṭyasya grahaṇaṁ prāptaṁ brūhi kiṁ karavāṇyaham /

Thus after comprehending the dramatic art (nāṭya) which arose out of the Vedas and their [different] limbs, I along with my sons as well as Svāti and Nārada approached Brahmā (lit. lord of the worlds) with folded palms and said that the dramatic art has been mastered, and prayed for his command.

• THE BANNER FESTIVAL OF INDRA AND THE FIRST PRODUCTION OF A PLAY •

एतत्तु वचनं श्रुत्वा प्रत्युवाच पितामहः ।। 53 ।।
महानयं प्रयोगस्य समयः समुपस्थितः । अयं ध्वजमहः श्रीमान् महेन्द्रस्य प्रवर्तते ।। 54 ।।
अत्रेदानीमयं वेदो नाट्यसंज्ञः प्रयुज्यताम् ।

etattu vacanaṁ śrutvā pratyuvāca pitāmahaḥ // mahānayaṁ prayogasya samayaḥ samupasthitaḥ / ayaṁ dhvajamahaḥ śrīmān mahendrasya pravartate // atredānīmayaṁ vedo nāṭyasaṁjñaḥ prayujyatām /

On these words, Brahmā said, "A very suitable time for the production of a play has come: the Banner festival[1] of Indra has just begun : make use of the Nāṭyaveda now on this occasion."

ततस्तस्मिन् ध्वजमहे निहतासुरदानवे ।। 55 ।।
प्रहृष्टामरसंकीर्णे महेन्द्रविजयोत्सवे । नान्दी कृता मया पूर्वमाशीर्वचनसंयुता ।। 56 ।।
अष्टाङ्गपदसंयुक्ता विचित्रा देवसंमता[1] । तदन्तेऽनुकृतिर्बद्धा यथा दैत्याः सुरैर्जिताः ।। 57 ।।
संफेटविद्रवकृता छेद्यभेद्याहवात्मिका ।

tatastasmin dhvajamahe nihatāsuradānave // prahṛṣṭāmarasaṁkīrṇe mahendravijayotsave / nāndī kṛtā mayā pūrvamāśīrvacanasaṁyutā // aṣṭāṅgapadasaṁyuktā vicitrā devasaṁmatā /tadante'nukṛtirbaddhā yathā daityāḥ surairjitāḥ // saṁpheṭavidravakṛtā chedyabhedyāhavātmikā /

I then went to that festival in honour of Indra's victory which took place after the Dānavas and the Asuras (enemies of the gods) were killed. In this festival where jubilant gods assembled in great numbers I uttered for their satisfaction the holy[2] Benediction (*nāndī*) containing blessings with words in their eightfold[3] aspects (*aṣṭāṅga*, lit. of eight limbs). Afterwards I devised an imitation of the situation in which the Daityas were defeated by gods [and], which represented

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53-57. (B. 55b-58a; G. 54-56) (B. 58b-61; G. 57-59) 1. B. वेदनिर्मिता

1. This festival occured on the twelfth day of the bright half of the moon in the month of Bhādra. It was a very popular festival in ancient India. Aśvaghoṣa mentiones it in his *kāvyas. Maha* of *dhvaja-maha* is simply a Pkt. form of the word *makha* meaning 'sacrifice'; cf. *Indra-makha.*
2. *Veda-sammita* means 'like the Veda *i.e.* 'holy.'
3. The eight aspects of words are noun (*nāma*). verb (*ākhyāta*), particle (*nipāta*), prefix (*upasarga*), compound word (*samāsā*), secondary suffix (*taddhita*), euphonic combination (*sandhi*), case-endings and verbal suffixed (*vibhakti*). See XV. 4.

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[sometimes] an altercation and tumult and [sometimes] mutual cutting off and piercing [of limbs or bodies].

• THE PLEASED GODS REWARD BHARATA'S PARTY •

ततो ब्रह्मादयो देवाः प्रयोगपरितोषिताः।। 58।।
प्रददुर्हृष्टमनसः सर्वोपकरणानि नः। प्रीतस्तु प्रथमं शक्रो दत्तवान् स्वध्वजं शुभम्।। 59।।
ब्रह्मा कुटिलकं चैव भृङ्गारं वरुणस्तथा। सूर्यश्छत्रं शिवः सिद्धिं वायुर्व्यजनमेव च।। 60।।
विष्णुः सिंहासनं चैव कुबेरो मुकुटं तथा।* श्राव्यत्वं प्रेक्षणीयस्य ददौ देवी सरस्वती।। 61।।

tato brahmādayo devāḥ prayogaparitoṣitāḥ // pradadurhṛṣṭamanasaḥ sarvopakaraṇāni naḥ /prītastu prathamaṁ śakro dattavān svaṁdhvajaṁ śubham // brahmā kuṭilakaṁ caiva bhṛṅgāraṁ varuṇastathā / sūryaśchatraṁ śivaḥ siddhiṁ vāyurvyajanameva ca // viṣṇuḥ siṁhāsanaṁ caiva kubero mukuṭaṁ tathā / śrāvyatvaṁ prekṣaṇīyasya dadau devī sarasvatī //

Then Brahmā as well as the other gods were pleased with the performance and gave us all sorts of gifts[1] as a token of joy that filled their mind. First of all the pleased Indra (Śakra) gave his auspicious banner, then Brahmā a Kuṭilaka[2] and Varuṇa a golden pitcher, Sūrya (the sun-god) gave an umbrella, Śiva success and Vāyu (the wind-god) a fan. Viṣṇu gave us a lion-seat, Kubera a crown and the goddess Sarasvatī gave visibility as well as audibility.[3]

शेषा ये देवगन्धर्वा यक्षराक्षसपन्नगाः। तस्मिन् सदस्यतिप्रीता नानाजातिगुणाश्रयान्।। 62।।
अंशांशैर्भाषितां भावान् रसान् रूपं क्रियाबलम्[1]। दत्तवन्तः प्रहृष्टास्ते मत्सुतेभ्यो दिवौकसः।। 63।।

śeṣā ye devagandharvā yakṣarākṣasapannagāḥ / tasmin sadasyatiprītā nānājātiguṇāśrayān // aṁśāṁśairbhāṣitām bhāvān rasān rūpaṁ kriyābalam / dattavantaḥ prahṛṣṭāste matsutebhyo divaukasaḥ //

The rest of the gods, and the Gandharvas, the Yakṣas, the Rākṣasas and the Pannagas (Nāgas) who were present in that assembly and were of different birth and merit, gladly gave my sons speeches suited to their different roles [in the play]. States (bhāva),[4] Sentiments [good physical] form, [proper] movement [of limbs] and strength as well as beautiful ornaments.

58-61 (B. *same;* G. 60-61) 62-63. (B *same*; G. 62-63) (B. *same;* G. 64) 1. G. reads 63b as प्रददुर्मत्सुतेभ्यश्च चित्रमाभरणं बहु.

1. Making gifts to dancers, singers and actors at a performance, is a very old custom in India. Such gifts were made by rich members of the audience, while the common people enjoyed the performance without any payment. This old custom is now dying out under the influence of modern theatres which realise the price of the entertainment beforehand by selling tickets.
2. Kuṭilaka—See XIII, 143-144, 'a curved stick-fit to be used by the Jester.' In Kālidāsa's Mālavi, occur *bhuaṅgama-kuḍila daṇḍakaṭṭha* and *daṇḍakaṭṭha* ed. Pandit, Bombay, 1889, IV, 150). XXIII. 167-170 describes this *daṇḍakāṣṭha* connected with the Jester. It is to be noted that Kālidāsa does not use the conventioanl word for the Jester's staff.
3. From now on the numbering of couplets is wrong in B.
4. For details on States see VI.

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• ANGER OF THE DAITYAS •

एवं प्रयोगे प्रारब्धे दैत्यदानवनाशने। अभवन् क्षुभिताः सर्वे दैत्या ये तत्र संगताः।। 64।।
विरूपाक्षपुरोगांस्तु विघ्नान् प्रोत्साह्य तेऽब्रुवन्। नेत्थमीक्षामहे[1] नाट्यमेतदागम्यतामिति।। 65।।
evaṁ prayoge prārabdhe daityadānavanāśane /abhavan kṣubhitāḥ sarve daityā ye tatra saṁgatāḥ // virūpākṣapurogāṁstu vighnān protsāhya te'bruvan/ netthamīkṣāmahe nāṭyametadāgamyatāmiti //

Now when the performance relating to the killing of the Daityas and Dānavas began, the Daityas who came there [uninited] instigated by the Vighnas (malevolent spirits) with Virūpākṣa as their leader, said, "we shall not see in this manner this dramatic performance come forward".

ततस्तैरसुरैः सार्धं विघ्ना मायामुपाश्रिताः। वाचश्चेष्टां स्मृतिं चैव स्तंभयन्ति स्म नृत्यताम्।। 66।।
tatastairasuraiḥ sārdhaṁ vighnā māyāmupāśritāḥ/ vācaśceṣṭāṁ smṛtiṁ caiva staṁbhayanti sma nṛtyatām //

Then the Vighnas (evil spirits) together with the Asuras resorted to magical power and paralysed the speech movement as well as memory of the actors.

तथा विध्वंसनं दृष्ट्वा [2]तत्र तेषां स देवराट्। कस्मात् प्रयोगवैषम्यमित्युक्त्वा ध्यानमाविशत्।। 67।।
अथापश्यत् सदो विघ्नैः समन्तात् परिवारितम्। सहेतरैः सूत्रधारं नष्टसंज्ञं जडीकृतम्।। 68।।[3]
tathā vidhvaṁsanaṁ dṛṣṭvā tatra teṣāṁ sa devarāṭ/ kasmāt prayogavaiṣa-myamityuktvā dhyānamāviśat // athāpaśyat sado vighnaiḥ samantāt parivāritam/ sahetaraiḥ sūtradhāraṁ naṣṭasaṁjñaṁ jaḍīkṛtam //

Seeing this injury to them, Indra sat in meditation to ascertain the cause of break in the performance and found out that, surrounded on all sides by the Vighnas (evil spirits), the Director (*sūtradhāra*) together with his associates (actors) has been rendered senseless and inert.

उत्थाय त्वरितं शक्रः गृहीत्वा ध्वजमुत्तमम्। सर्वरत्नोज्वलतनुः कोपादुवृत्तलोचनः।। 69।।
रंगपीठगतान् विघ्नानसुरांश्चैव देवराट्। जर्जरीकृतदेहांस्तानकरोज्जर्जरेण सः।। 70।।
utthāya tvaritaṁ śakraḥ gṛhītvā dhvajamuttamam/ sarvaratnojvalatanuḥ kopāduvṛttalocanaḥ // raṁgapīṭhagatān vighnānasurāṁścaiva devarāṭ / jarjarī-kṛtadehāṁstānakarojjarjareṇa saḥ //

Then with eyes turning in anger he adorned with all bright jewels rose and took up that best banner staff. With this Jarjara, Indra smashed to pulp the Asuras and the Vighnas who were hanging about the stage [for mischief].

गतेषु[4] तेषु विघ्नेषु सर्वेषु सह दानवैः। संप्रहृष्य ततो वाक्यमाहुः सर्वे दिवौकसः।। 71।।
अहो प्रहरणं दिव्यमिदमासादितं त्वया। नाट्यविध्वंसिनः[5] सर्वे येन ते जर्जरीकृताः।। 72।।
तस्माज् जर्जर इत्येव नामतोऽयं भविष्यति।

64-66. (B *same*; G. 62-63) (B. *same;* G. 64) 67-68 (B. *same;* G. 65-66) 69-70 (B. *same,* G. 67-68) 71-73 (b. 71-72. 73b; G. 69-70, 71b) 1. B. नेथ्यमिच्छा-(मीक्षा-ḍ) महे G. न क्षमिष्यामहे. 2. Bt. h तत्र तेषां, B.G. सूत्रधारस्य. 3. B.G. निहतेषु च सर्वेषु विघ्नेषु 4. we with Bn; for this B.G. जर्जरीकृतसर्वाङ्गा येनेते (दानवाः कृतः यस्मादनेन ते विघ्नाः सासुरजर्जरीकृताः; we follow Bṭh. 5. mss. शेषा.

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gateṣu teṣu vighneṣu sarveṣu saha dānavaiḥ / saṁprahṛṣya tato vākyamāhuḥ sarve divaukasaḥ // aho praharaṇaṁ divyamidamāsāditaṁ tvayā / nāṭya-vidhvaṁsinaḥ sarve yena te jarjarīkṛtāḥ // tasmāj jarjara ityeva nāmato'yaṁ bhaviṣyati /

Then all the Vighnas together with the Dānavas having gone, the gods said in joy. "O [Bharata,] you have got a divine weapon with which all destroyers of a play have made *jarjara* (beaten to pulp). Hence, it will have the name of Jarjara.[1]

[सेर्षा][1] ये चैव हिंसार्थमुपयास्यन्ति विघ्नकाः ।। 73 ।।
दृष्टैव जर्जरं तेऽपि गमिष्यन्त्येवमेव तु। एवमेवास्त्विति ततः शक्रः प्रोवाच तान् सुरान् ।। 74 ।।
रक्षाभूतश्च सर्वेषां भविष्यत्येष जर्जरः।

[serṣā] ye caiva hiṁsārthamupayāsyanti vighnakāḥ // dṛṣṭaiva jarjaraṁ te'pi gamiṣyantyevameva tu / evamevāstviti tataḥ śakraḥ provāca tān surān // rakṣābhūtaśca sarveṣāṁ bhaviṣyatyeṣa jarjaraḥ /

The jealous Vighnas too who may come to do violence to actors will go away on seeing the Jarjara," To the gods Śakra (Indra) then said with pleasure, "Let this be so: this Jarjara will be the protection of all the actors."

प्रयोगे प्रस्तुते ह्येवं स्फीते शक्रमहे पुनः ।। 75 ।। त्रासं सञ्जनयन्ति स्म विघ्नाः [2][सेर्षा] स्तु नृत्यताम्।

prayoge prastute hyevaṁ sphīte śakramahe punaḥ // trāsaṁ sañjanayanti sma vighnāh [serṣā]tu nṛtyatām /

[And afterwards], when the play was ready and Śakra's (Indra's) festival was going on in full force, the jealous Vighnas began to create terror for the actors.

दृष्ट्वा तेषां व्यवसितं [3]मदर्थे विप्रकारजम् ।। 76 ।।
उपस्थितोऽहं ब्रह्माणं सुतैः सर्वैः समन्वितः। निश्चिता भगवन् विघ्ना नाट्यस्यास्य विनाशने ।। 77 ।।
अतो रक्षाविधिं सम्यगाज्ञापय सुरेश्वर।

dṛṣṭvā teṣāṁ vyavasitaṁ madarthe viprakārajam // upasthito'haṁ brahmāṇaṁ sutaiḥ sarvaiḥ samanvitaḥ / niścitā bhagavan vighnā nāṭyasyāsya vināśane // ato rakṣāvidhiṁ samyagājñāpaya sureśvara /

Having noticed these attempts caused by the insult of the Daityas I, along with my sons, approached Brahmā [and said]. "O holy one and best of gods, the Vighnas (The evil spirits) are determined to spoil this dramatic performance: so enlighten me about the means of its protection."

ततः स विश्वकर्माणं ब्रह्मोवाच प्रयत्नतः ।। 78 ।। कुरु लक्षणसम्पन्नं नाट्यवेश्म महामते।

73-75 (B. 74a-75; G. 72-73) 76-77 (B. 76; G. 74) 78 (B. 77-78; G. 75-76) 78-79 (B. 79; G. 77). 1. mss. शेषास्तु. 2. mss. शेषास्तु. 3. G. दैत्यानां.

1. This is evidently an instance of folk-etymology.

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tatassa viśvakarmāṇaṁ brahmovāca prayatnataḥ // kuru lakṣaṇasampannaṁ nāṭyaveśma mahāmate /

"O the high-souled one." said Brahmā then to Viṣvakarmā,[1] "build carefully a playhouse of the best type."

कृत्वा यथोक्तमेवं तु गृहं पद्मोद्भवाज्ञया ।। 79 ।।
प्रोक्तवान् दुहिणं गत्वा सभायां तु कृताञ्जलिः । सज्जं नाट्यगृहं देव तदवेक्षितुमर्हसि ।। 80 ।।
ततः सह महेन्द्रेण सुरैः सर्वैश्च सेतरैः । अगच्छत् त्वरितो द्रष्टुं दुहिणो नाट्यमण्डपम् ।। 81 ।।

kṛtvā yathoktamevaṁ tu gṛhaṁ padmodbhavājñayā // proktavān druhiṇaṁ gatvā sabhāyāṁ tu kṛtāñjaliḥ / sajjaṁ nāṭyagṛhaṁ deva tadavekṣitumarhasi // tataḥ saha mahendreṇa suraiḥ sarvaiśca setaraiḥ / agacchat tvarito draṣṭuṁ druhiṇo nāṭyamaṇḍapam //

After constructing it according to this instruction he (*i.e.* Viśvakarmā) went with folded palms to Brahmā's court [and said]. "O god. please have a look at the play-house which has [just] been made ready." Then Brahmā, along with Indra and all other gods, went to have a view of the playhouse.

दृष्ट्वा नाट्यगृहं ब्रह्मा प्राह सर्वान् सुरांस्ततः । अंशभागैर्भवद्भिस्तु रक्ष्योऽयं नाट्यमण्डपः ।। 82 ।।
रक्षणे मण्डपस्याथ विनियुक्तस्तु चन्द्रमाः । लोकपालास्तथा दिक्षु विदिक्ष्वपि च मारुताः ।। 83 ।।
नेपथ्यभूमौ मित्रस्तु निक्षिप्तो वरुणोऽम्बरे । वेदिकारक्षणे[2] वह्निर्भाण्डे सर्वे दिवौकसः ।। 84 ।।
वर्णाश्चत्वार एवाथ स्तंभेषु विनियोजिताः । आदित्याश्चैव रुद्राश्च स्थिताः स्तंभान्तरेष्वथ ।। 85 ।।
धारणीषु स्थिता भूताः शालास्वप्सरसस्तथा । सर्ववेश्मसु यक्षिण्यो महीपृष्ठे महोदधिः ।। 86 ।।
द्वारशालानियुक्तस्तु कृतान्तः काल एव च । स्थापितौ [3]द्वारपार्श्वे तु नागमुख्यौ महाबलौ ।। 87 ।।
देहल्यां यमदण्डस्तु शूलं चोपरि संस्थितम् ।

dṛṣṭvā nāṭyagṛhaṁ brahmā prāha sarvān surāṁstataḥ / aṁśabhāgairbhavadbhistu rakṣyo'yaṁ nāṭyamaṇḍapaḥ // rakṣaṇe maṇḍapasyātha viniyuktastu candramāḥ / lokapālāstathā dikṣu vidikṣvapi ca mārutāḥ // nepathyabhūmau mitrastu nikṣipto varuṇo'mbare / vedikārakṣaṇe vahnirbhāṇḍe sarve divaukasaḥ // varṇāścatvāra evātha staṁbheṣu viniyojitāḥ /ādityāścaiva rudrāśca sthitāḥ staṁbhāntareṣvatha // dhāraṇīṣu sthitā bhūtāḥ śālāsvapsarasastathā / sarvaveśmasu yakṣiṇyo mahīprṣṭhe mahodadhiḥ // dvāraśālāniyuktastu kṛtāntaḥ kāla eva ca /sthāpitau dvārapārśve tu nāgamukhyau mahābalau // dehalyāṁ yamadaṇḍastu śūlaṁ copari saṁsthitam /

On seeing it Brahmā said to the rest of gods, "You ought to co-operate in the protection of the playhouse in its several parts [and of the objects relating to

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79-81 (B. 81-82; G. 79-80) 82-87 (B. 83-89a; G. 81-87a). 1. For 79b B.G. ततोऽचिरेण कालेन विश्वकर्मा महच्छुभम् (शुभंमहत्) सर्वलक्षणसम्पन्नं नाद्यवेश्म चकार स. We with Bṭh. 2. Gg. वेदिकां पावकः पातु भाण्डं. 3. B. द्वारपात्रेषु C. नागराजो।

1. Viśvakarmā is the architect of the gods. He is very frequently met with in the Purāṇas. There was also a Vedic deity of this name. See Vidyalankar, JK. *sub voce.*

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dramatic performance] : Candra (The moon-god) to protect the main building: the Lokapālas (guardians of the worlds) its sides, the Maruts its four corners. Varuṇa the space [within the building], Mitra the tiring room, Agni the stage, clouds the musical instruments, deities the four Colour-groups the pillars, the Ādityas and the Rudras the space between the pillars, the Bhūtas (spirits) the railing [of seats-*dhāraṇī*, the Apsarā its rooms, the Yakṣiṇis the entire house, the ocean-god the ground, Yama the door, the two Nāga kings (Ananta and Vāsuki) the two blades of the door[1] (*dvārapatra*), the Rod[2] of Yama the door-frame, [Śiva's] Pike the top of the door.

द्वारपालौ स्थितौ चोभौ नियतिर्मृत्युरेव च।। 88।।
पार्श्वे तु रङ्गपीठस्य महेन्द्रः स्थितवान् स्वयम्। स्थापिता मत्तवारण्यां विद्युद् दैत्यनिषूदनी।। 89।।
स्तंभेषु मत्तवारण्याः स्थापिताः परिपालने। भूता यक्षाः पिशाचाश्च गुह्यकाश्च महाबलाः।। 90।।
जर्जरे चैव निक्षिप्तं वज्रं दैत्यनिबर्हणम्।[1] तत्पर्वसु विनिक्षिप्ताः सुरेन्द्रा ह्यमितौजसः।। 91।।
शिरःपर्वास्थितो ब्रह्मा द्वितीये शंकरस्तथा। तृतीये च स्थितो विष्णुश्चतुर्थे स्कन्द एव च।। 92।।
पञ्चमे च महानागाः शेषवासुकितक्षकाः।

dvārapālau sthitau cobhau niyatirmṛtyureva ca// pārśve tu raṅgapīṭhasya mahendraḥ sthitavān svayam / sthāpitā mattavāraṇyāṁ vidyud daityaniṣūdanī // staṁbheṣu mattavāraṇyāḥ sthāpitāḥ paripālane / bhūtā yakṣāḥ piśācāśca guhyakāśca mahābalāḥ // jarjare caiva nikṣiptaṁ vajra daityanibarhaṇam / tatparvasu vinikṣiptāḥ surendrā hyamitaujasaḥ // śiraḥparvāsthito brahmā dvitīye śaṁkarastathā /tṛtīye ca sthito viṣṇuścaturthe skanda eva ca // pañcame ca mahānāgāḥ śeṣavāsukitakṣakāḥ /

Niyati and Yama himself (*mṛtyu*) were made two doorkeepers, and the great Indra himself stayed by the side of the stage. In the Mattavāraṇi was placed lightning which was capable of killing Daityas, and the protection of its pillars was entrusted to the very strong Bhūtas, Yakṣas, Piśācas and Guhyakas. In the Jarjara was posted Thunder (*vajra*) the destroyer of Daityas, and in its sections (*parva*) were stationed the best and powerful gods. In the topmost section was placed Brahmā, in the second Śiva, in the third Viṣṇu, in the fourth Kārttikeya and in the fifth great Nāgas such as Śeṣa, Vāsuki and Takṣaka."

एवं विघ्नविनाशाय स्थापिता जर्जरे सुराः।। 93।।
रङ्गपीठस्य मध्ये तु स्वयं ब्रह्मा प्रतिष्ठितः। इत्यर्थं[2] रङ्गमध्ये तु क्रियते पुष्पमोक्षणम्।। 94।।

evaṁ vighnavināśāya sthāpitā jarjare surāḥ // raṅgapīṭhasya madhye tu svayaṁ brahmā pratiṣiṭhaitaḥ / ityarthaṁ raṅgamadhye tu kriyate puṣpamokṣaṇam //

88-92 (B. 83-89a; G. 81-87a). (B. 89b-93a; G. 87b-92a). 93-94 (B. 94-95a; G. 92b-93) 1. B. reads bet. 91a and 91b यक्षभूतपिशाचाश्च सुरेन्द्रेणामितौजसा। वीरभद्रोऽथ भगवान् गुह्यकाश्च तथैव च. 2. B. इष्यर्थ.

1. Such deities are nowhere to be met with.
2. See III. 1-8 note 5.

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Thus for the destruction of the Vighnas, gods were placed in different parts of the Jarjara, and Brahmā himself occupied the middle of the stage. It is for this reason[1] that flowers are scattered there [at the beginning of the performance].

पातालवासिनो ये च यक्षगुह्यकपन्नगाः। अधस्ताद्रङ्गपीठस्य रक्षणे ते नियोजिताः॥ 95॥

pātālavāsino ye ca yakṣaguhyakapannagāḥ / adhastādraṅgapīṭhasya rakṣaṇe te niyojitāḥ //

Denizens of the nether regions such as, the Yakṣas, the Guhyakas and the Pannagas were employed to protect the bottom of the stage.

नायकं रक्षतीन्द्रस्तु नायिकां तु सरस्वती। विदूषकमथोंकारः शेषास्तु प्रकृतीहरः॥ 96॥

nāyakaṁ rakṣatīndrastu nāyikāṁ tu sarasvatī /vidūṣakamathoṁkāraḥ śeṣāstu prakṛtīrharaḥ //

Let Indra protect the actor who assumes the role of the Hero, Sarasvatī[2] the actress assuming the role of the Heroine, Oṁkāraḥ[3] the Jester, and Śiva the rest of the characters.

यान्येतानि नियुक्तानि दैवतानीह रक्षणे। एतान्यैवाधिदैवानि भविष्यन्तीत्युवाच सः॥ 97॥

yānyetāni niyuktāni daivatānīha rakṣaṇe / etānyaivādhidaivāni bhaviṣyantīt-yuvāca saḥ //

He (Brahmā) said that the gods who were employed to protect it (*i.e.* the play) would be its guardian deities.

• BRAHMĀ PACIFIES THE VIGHNAS •

एतस्मिन्नन्तरे देवैः सर्वैरुक्तः पितामहः। साम्ना तावदिमे विघ्नाः स्थाप्यन्तां वचसा त्वया॥ 98॥
पूर्वं साम प्रयोक्तव्यं द्वितीयं दानमेव च। तयोरुपरि भेदस्तु ततो दण्डः प्रयुज्यते॥ 99॥

etasminnantare devaiḥ sarvairuktaḥ pitāmahaḥ /sāmnā tāvadime vighnāḥ sthāpyantāṁ vacasā tvayā // pūrvaṁ sāma prayoktavyaṁ dvitīyaṁ dānameva ca / tayorupari bhedastu tato daṇḍaḥ prayujyate //

In the meanwhile gods in a body said to Brahmā, "You should pacify the Vighnas by the conciliatory method (*sāma*). This (method) is to be applied first, and secondly the making of gifts (*dāna*) and [these proving futile] one should afterwards create dissension (*bheda*) [among the enemies], and this too proving unsuccessful punitive force (*daṇḍa*) should be applied [for curbing them[4]].

देवानां वचनं श्रुत्वा ब्रह्मा वचनमब्रवीत्। कस्माद्भवन्तो नाट्यस्य विनाशाय समुत्थिताः॥ 100॥

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95. (B. 95b-96a; G.94). 96. (B. 96b.-97a; G.95). 97. (B. 97b-98a; G. 96). 98-99 (B. 98b-100a; G. 97-98). 100 (B. 100b-101a; G. 99).

1. See V. 74.
2. Sarasvati metioned here seems to be the Vedic goddess of the same name. See Ṛk, I, 142, 9 and JK. *sub voce.*
3. Oṃkāra as a deity is very rarely to be met with.
4. This is an ancient Indian political maxim.

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devānāṁ vacanaṁ śrutvā brahmā vacanamabravīt / kasmādbhavanto nāṭyasya vināśāya samutthitāḥ //

Hearing these words of the gods, Brahmā called the evil spirits and said, "Why are you out for spoiling the dramatic performance?"

ब्रह्मणो वचनं श्रुत्वा विरूपाक्षोऽब्रवीद्वचः। दैत्यैर्विघ्नगणैः सार्धं सामपूर्वमिदं ततः॥ 101॥
योऽयं भगवता सृष्टो नाट्यवेदः सुरेच्छया। प्रत्यादेशोऽयमस्माकं सुरार्थं भवता कृतः॥ 102॥
तन्नैतदेवं कर्तव्यं त्वया लोकपितामह। यथा देवास्तथा दैत्यास्त्वत्तः सर्वे विनिर्गताः॥ 103॥

brahmaṇo vacanaṁ śrutvā virūpākṣo'bravīdvacaḥ / daityairvighnagaṇaiḥ sārdhaṁ sāmapūrvamidaṁ tataḥ // yo'yaṁ bhagavatā sṛṣṭo nāṭyavedaḥ surecchayā / pratyādeśo'yamasmākaṁ surārthaṁ bhavatā kṛtaḥ // tannaitadevaṁ kartavyaṁ tvayā lokapitāmaha / yathā devāstathā daityāstvattaḥ sarve vinirgatāḥ //

Questioned thus by Brahmā, Virūpākṣa[1] together with the Daityas and the Vighnas, said these conciliatory words: "The knowledge of the dramatic art which you have introduced for the first time at the desire of the gods, has put us in an unfavourable light, and this is done by you for the sake of the gods: this ought not to have been done by you who is the first progenitor (lit. grandfather) of the world, from whom came out alike gods as well as Daityas."

विरूपाक्षवचः[1] श्रुत्वा ब्रह्मा वचनमब्रवीत्। अलं वो मन्युना दैत्या विषादं त्यजतानघाः॥ 104॥
भवतां दैवतानां च शुभाशुभविकल्पकः। कर्मभावान्वयापेक्षो नाट्यवेदो मया कृतः॥ 105॥

virūpākṣavacaḥ śrutvā brahmā vacanamabravīt / alaṁ vo manyunā daityā viṣādaṁ tyajatānadhāḥ // bhavatāṁ daivatānāṁ ca śubhāśubha-vikalpakaḥ / karmabhāvānvayāpekṣo nāṭyavedo mayā kṛtaḥ //

These words being uttered by Virūpākṣa, Brahmā said, 'Enough of your anger, O Daityas give up your grievance (lit. sorrow), I have prepared this Nāṭyaveda which will determine the good luck or ill luck of you as well as of the gods, and which will take into account acts and ideas of you as well as of the gods.

• CHARACTERISTICS OF A DRAMA •

नैकान्ततोऽत्र भवतां देवानां चात्र भावनम्। त्रैलोक्यस्यास्य सर्वस्य नाट्यं भावानुकीर्तनम्॥ 106॥

naikāntato'tra bhavatāṁ devānāṁ cātra bhāvanam / trailokyasyāsya sarvasya nāṭyaṁ bhāvānukīrtanam //

In it (nāṭya) there is no exclusive representation of you or of the gods: for the drama is a representation of the States *(bhāvānukīrtana)* of the three worlds.[2]

101-103 (B. 101b-104a; G. 100-102). 104-105 (B. 104b-106a; G. 103-104). 106 (B. 106; G. 105).

1. B. विघ्नानां वचनं.

1. This name occurs in Rām. and Mbh. and in some Purānas. See Vidyalankar, JK. *sub voce.*
2. A.K. Commaraswamy has freely translated 106-109. (See MG, New York, 1936, pp. 16-17).

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क्वचिद्धर्मः क्वचित्क्रीडा क्वचिदर्थः क्वचिच्छमः। क्वचिद्धास्यं क्वचिद्युद्धं क्वचित्कामः क्वचिद्वधः॥ 107॥

kvaciddharmaḥ kvacitkrīḍā kvacidarthaḥ kvacicchamaḥ/ kvaciddhāsyaṁ kvacidyuddhaṁ kvacitkāmaḥ kvacidvadhaḥ//

[In it] sometimes there is [reference to] duty, sometimes to games, sometimes to money, sometimes to peace, and sometimes laughter is found in it, sometimes fight, sometimes love-making and sometimes killing [of people].

धर्मोऽधर्मप्रवृत्तानां कामः कामोपसेविनाम्। निग्रहो दुर्विनीतानां विनीतानां दमक्रिया॥ 108॥
क्लीवानां धार्ष्ट्यकरणमुत्साहः शूरमानिनाम्। अबुधानां विबोधश्च वैदुष्यं विदुषामपि॥ 109॥

dharmo'dharmapravṛttānāṁ kāmaḥ kāmopasevinām/ nigraho durvinītānāṁ vinītānāṁ damakriyā// klīvānāṁ dhārṣṭyakaraṇamutsāhaḥ śūramāninām/ abudhānāṁ vibodhaśca vaiduṣyaṁ viduṣāmapi//

This teaches duty to those who go against duty, love to those who are eager for its fulfilment, and it chastises those who are ill-bred or unruly, promotes self-restraint in those who are disciplined, gives courage to cowards, energy to heroic persons, enlightens men of poor intellect and gives wisdom to the learned.[1]

ईश्वराणां विलासश्च स्थैर्यं दुःखार्दितस्य च। अर्थोपजीविनामर्थो धृतिरुद्विग्नचेतसाम्॥ 110॥

īśvarāṇāṁ vilāsaśca sthairyaṁ duḥkhārditasya ca/ arthopajīvināmartho dhṛtirudvignacetasām//

This gives diverson to kings, and firmness [of mind] to persons afflicted with sorrow, and [hints of acquiring] money to those who are for earning it, and it brings composure to persons agitated in mind.

नानाभवोपसंपन्नं नानावस्थान्तरात्मकम्। लोकवृत्तानुकरणं नाट्यमेतन्मया कृतम्॥ 111॥
उत्तमाधममध्यानां नराणां कर्मसंश्रयम्। हितोपदेशजननं धृतिक्रीडासुखादिकृत्॥ 112॥

nānābhavopasaṁpannaṁ nānāvasthāntarātmakam/ lokavṛttānukaraṇaṁ nāṭyametanmayā kṛtam// uttamādhamamadhyānāṁ narāṇāṁ karmasaṁśrayam/ hitopadeśajananaṁ dhṛtikrīḍāsukhādikṛt//

The drama as I have devised, is a mimicry[2] of actions and conducts of people, which is rich in various emotions, and which depicts different situations. This will relate to actions of men good, bad and indifferent, and will give courage, amusement and happiness as well as counsel to them all.

*एतद्रसेषु भावेषु सर्वकर्मक्रियासु च। *सर्वोपदेशजननं नाट्यमेतद्भविष्यति॥ 113॥

etadraseṣu bhāveṣu sarvakarmakriyāsu ca/sarvopadeśajananaṁ nāṭyametad-bhaviṣyati//

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107 (B. 106b-107a; G. 106). 108-112 (B. 109-b-111a; G. 107-108) B.G. धर्मोऽधर्म; we with Bṭh. 110 (B. 111b-112a; G. 109). 111 (B. 112b-113a; G. 110). 112 (B. 1113b-114a; G. 111). 113 (B. 114b-115a; G. 112).

1. All these lay stress on the educative aspect of dramatic performances.
2. Aristotle also brings in 'imitation' to explain poetry and drama (See Poetics).

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The drama will thus be instructive[1] to all, through actions and States depicted in it, and through Sentiments, arising out of it.

दुःखार्तानां श्रमार्तानां शोकार्तानां तपस्विनाम्। विश्रामजननं लोके नाट्यमेतद्भविष्यति।। 114।।
धर्म्यं यशस्यमायुष्यं हितं बुद्धिविवर्धनम्। लोकोपदेशजननं नाट्यमेतद्भविष्यति।। 115।।
duḥkhārtānāṁ śramārtānāṁ śokārtānāṁ tapasvinām / viśrāmajananaṁ loke nāṭyametadbhaviṣyati // dharmyaṁ yaśasyamāyuṣyaṁ hitaṁ buddhi-vivardhanam / lokopadeśajananaṁ nāṭyametadbhaviṣyati //

It will [also] give relief to unlucky persons who are afflicted with sorrow and grief or [over]-work, and will be conducive to observance of duty as well as to fame, long life, intellect and general good, and will educate people.

न तज्ज्ञानं न तच्छिल्पं न सा विद्या न सा कला। न स योगो न तत्कर्म नाट्येऽस्मिन् यन्न दृश्यते।। 116।।
na tajjñānaṁ na tacchilpaṁ na sā vidyā na sā kalā / na sa yogo na tatkarma nāṭye'smin yanna dṛśyate //

There is no wise maxim, no learning, no art or craft, no device, no action that is not found in the drama.

*सर्वशास्त्राणि शिल्पानि कर्माणि विविधानि च। *अस्मिन्नाट्ये समेतानि तस्मादेतन्मया कृतम्।। 117।।
तन्नात्र मन्युः कर्तव्यो भवद्भिरमरान् प्रति। सप्तद्वीपानुकरणं नाट्ये ह्यस्मिन् प्रतिष्ठितम्[1]।। 118।।
sarvaśāstrāṇi śilpāni karmāṇi vividhāni ca / asminnāṭye sametāni tasmādetanmayā kṛtam // tannātra manyuḥ kartavyo bhavadbhiramarān prati / saptadvīpānukaraṇaṁ nāṭye hyasmin pratiṣṭhitam //

Hence, I have devised the drama in which meet all the departments of knowledge, different arts and various actions. So [O Daityas] you should not have any anger towards the gods: for a mimicry of the world with its Seven Divisions (*sapta dvīpa*)[2] has been made a rule of, in the drama.

वेदविद्येतिहासानामाख्यानपरिकल्पनम्। *श्रुतिस्मृतिसदाचारपरिशेषार्थकल्पनम्।। 119।।
vedavidyetihāsānāmākhyānaparikalpanam /śrutismṛtisadācāraparišeṣā-rthakalpanam //

Stories taken out of the Vedic lore as well as Semi-historical Tales [so embellished that they are] capable of giving pleasure, in the world, is called drama.

114-115 (B. 115b-117a; G. 113-114). 116. (B.117b-118a; G.115). 117-118. (B. 118b-120a; C. 116) 119 (B. 123b-124a; G. 119). 1. B. reads after this येनानुकरणं नाट्यकरणं नाट्यमेतत् तद्यन्मयाकृतम्।

1. See above 108-109 note.
2. According to the later Purāṇic geography the world was divided into seven continents such as Jambu, Plakṣa, Śālmalī, Kuśa, Krauñce, Śāka and Puṣkara. Each of these continents was further subdivided into nine regions, and Bhārata (India) is a region of the Jambu continent. See note 3 on 7-12 above.

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विनोदजननं लोके नाट्यमेतद् भविष्यति। देवतानामसुराणां[1] राज्ञामथ कुटुम्बिनाम्[2] ।। 120 ।।
vinodajananaṁ loke nāṭyametad bhaviṣyati /devatānāmasurāṇāṁ rājñāmatha kuṭumbinām //

A mimicry of the exploits of gods, Asuras, kings as well as house-holders in this world, is called drama.

कृतानुकरणं लोके नाट्यमित्यभिधीयते। योऽयं स्वभावो लोकस्य सुखदुःखसमन्वितः ।। 121 ।।
kṛtānukaraṇaṁ loke nāṭyamityabhidhīyate /yo'yaṁ svabhāvo lokasya sukhaduḥkhasamanvitaḥ //

And when human nature with its joys and sorrows, is depicted by means of Representation through Gestures, and the like (i.e. Words, Costume and *sattva*) it is called drama."

• OFFERING PŪJĀ TO THE GODS OF THE STAGE •

सोऽङ्गाद्यभिनयोपेतः नाट्यमित्यभिधीयते। एतस्मिन्नन्तरे देवान् सर्वानाह पितामहः ।। 122 ।।
कुरुध्वमत्रविधिवद् यजनं नाट्यमण्डपे। बलिप्रदानैर्होमैश्च मन्त्रौषधिसमन्वितैः ।। 123 ।।
so'ṅgādyabhinayopetaḥ nāṭyamityabhidhīyate / etasminnantare devān sarvānāha pitāmahaḥ // kurudhvamatravidhivad yajanaṁ nāṭyamaṇḍape / balipradānairhomaiśca mantrauṣadhisamanvitaiḥ //

Then Brahmā said to all the gods, "perform duly in the playhouse a ceremony (*yajana*) with offerings, Homa,[1] Mantras, (sacred)[2] plants, Japa[3]: and the offerings in it should consist of eatables hard as well as soft (*bhojya* and *bhakṣya*).[4]

जप्यैर्भक्ष्यैश्च पानैश्च बलिः समुपकल्प्यताम्। मर्त्यलोकगतः[3] सर्वे शुभां पूजामवाप्स्यथ ।। 124 ।।
japyairbhakṣyaiśca pānaiśca baliḥ samupakalpyatām / martyalokagataḥ sarve śubhāṁ pūjāmavāpsyatha //

Thus, you all will have a happy adoration among the mortals. A dramatic spectacle (*prekṣā*)[5] should not be held without offering Pūjā[6] to the stage.

अपूजयित्वा रङ्गं तु नैव प्रेक्षां प्रवर्तयेत्। अपूजयित्वा रङ्गं तु यः प्रेक्षां कल्पयिष्यति ।। 125 ।।
apūjayitvā raṅgaṁ tu naiva prekṣāṁ pravartayet / apūjayitvā raṅgaṁ tu yaḥ prekṣāṁ kalpayiṣyati //

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120 (B. 123b, 124b-121; G.117) 121. (B. 121b-122a, G. 118). 122 (B. 122b, 125a; G. 120). 123. (B. 125b-126a; G. 121). 124 (B. 126b-127a; G. 122). 125 (B. 127b-128a; G. 123). 1. G. देवानामसुराणां च राज्ञां लोकस्य चैव हि. 2. B.G. ब्रह्मर्षीणां च विज्ञेयं नाट्यं वृत्तान्तदर्शकम्। 3. C. मर्त्यलोकेष्वयं वेदः शुभां पूजामवाप्स्यति.

1. *homa*—offering oblations to gods by throwing *ghee* into the consecrated fire.
2. *mantra*—formula sacred to any deity.
3. *japa*—repeating a *mantra* or muttering it many times,
4. See Ag.
5. *Prekṣā* (Pali *pekkhā*) occurring in Sikkhāpadas (c. 600 B.C.).
6. *pūjā*—worshipping a deity with flowers, sweet scent, incense, music and offering of eatables.

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He who will hold a dramatic spectacle without offering the Pūjā, will find his knowledge [of the art] useless, and he will be reborn as an animal of lower order.

तस्य तन्निष्फलं ज्ञानं तिर्यग्योनिं च यास्यति। यज्ञेन संमितं ह्येतद् रङ्गदैवतपूजनम्।। 126।।

tasya tanniṣphalaṁ jñānaṁ tiryagyoniṁ ca yāsyati / yajñena saṁmitaṁ hyetad raṅgadaivatapūjanam //

Hence [producers of a play] should first of all offer by all means, Pūjā to the [presiding] deity of the stage,[1] which is similar to the [Vedic] sacrifice.

नर्तकोऽर्थपतिर्वापि यः पूजां न करिष्यति। न कारयिष्यन्त्यन्यैर्वा प्राप्स्यत्यपचयं तु सः।। 127।।

nartako'rthapatirvāpi yaḥ pūjāṁ na kariṣyati / na kārayiṣyantyarnyaivā prāpsyatyapacayaṁ tu saḥ //

The actor (*nartaka*) or his wealthy patron (*arthapati*) who does not offer this Pūjā or does not cause it to be offered, will sustain a loss.

यथाविधि यथादृष्टं यस्तु पूजां करिष्यति। स लप्स्यते शुभानर्थान् स्वर्गलोकं च यास्यति।। 128।।

yathāvidhi yathādṛṣṭaṁ yastu pūjāṁ kariṣyati /sa lapsyate śubhānarthān svargalokaṁ ca yāsyati //

He who will offer this Pūjā according to the rules and the observed practice, will attain auspicious wealth and will [in the end] go to heavens."

एवमुक्त्वा तु भगवान् द्रुहिणः सह दैवतैः। रङ्गपूजां कुरुष्वेति मामेवं समचोदयत्।। 129।।

evamuktvā tu bhagavān druhiṇaḥ saha daivataiḥ/ raṅgapūjāṁ kuruṣveti māmevaṁ samacodayat //

Then Brahmā with other gods said to me, "Let it be so, offer Pūjā to the stage."

।। इति भारतीये नाट्यशास्त्रे नाट्योत्पत्तिर्नाम प्रथमोऽध्यायः।।1।।

// iti bhāratīye nāṭyaśāstre nāṭyotpattirnāma prathamo'dhyāyaḥ //

Thus, ends chapter I of Bharata's Nāṭyaśāstra which treats of the Origin of Drama.

126 (B. 128b-129a; G. 124). 127 (B. 130; G. 125). 128 (B 131; G. 126). (B. 132; G. 127).

1. See XXXVI, 12.

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द्वितीयोऽध्यायः (2)

मण्डपविधानम्

Chapter - II

DESCRIPTION OF THE PLAYHOUSE

• SALUTATION •

भरतस्य वचः श्रुत्वा प्रत्यूचुर्मुनयस्ततः। भगवञ्छ्रोतुमिच्छामो यजनं रङ्गसंश्रयम्।। 1।।
अथवा याः क्रियास्तत्र लक्षणं यच्च पूजनम्। भविष्यद्भिर्नरैः कार्यं कथं तन्नाट्यवेश्मनि।। 2।।
bharatasya vacaḥ śrutvā pratyūcurmunayastataḥ/ bhagavañchrotumicchāmo yajanaṁ raṅgasaṁśrayam// athavā yāḥ kriyāstatra lakṣaṇaṁ yacca pūjanam/ bhaviṣyadbhirnaraiḥ kāryam kathaṁ tannāṭyaveśmani//

On hearing Bharata's words, the sages said, "O the holy one, we would like to hear about the ceremony relating to the stage.[1] And how are the men of future to offer Pūjā in the playhouse or [to know about] the practices related to it, or its accurate description?

इहादिर्नाट्ययोगस्य कीर्तितो नाट्यमण्डपः। तस्मात्तस्यैव तावत् त्वं लक्षणं वक्तुमर्हसि।। 3।।
ihādirnāṭyayogasya kīrtito nāṭyamaṇḍapaḥ/ tasmāttasyaiva tāvat tvaṁ lakṣaṇaṁ vaktumarhasi//

As the production of a drama begins with the playhouse you should [first of all] give us its description."

• THREE TYPES OF A PLAYHOUSE •

तेषां तु वचनं श्रुत्वा मुनीनां भरतोऽब्रवीत्। लक्षणं पूजनं चैव श्रूयतां नाट्यवेश्मनः।। 4।।
teṣāṁ tu vacanaṁ śrutvā munīnāṁ bharato'bravīt/ lakṣaṇaṁ pūjanaṁ caiva śrūyatāṁ nāṭyaveśmanaḥ//

On hearing these words of the sages, Bharata said, "Listen, O sages, about the description of a playhouse[2] and of the Pūjā to be offered in this connexion.

1-4 (B.G. *same*).

1. *raṅga* here means 'the stage.' It may also mean the auditorium as well as the spectators sitting there. See Kālidāsa; Śak. I, 4.2.
2. Except the cave (c. 200 B.C.) in the Ramgarh hill suspected by Th. Bloch (Report of the Archaeological Survey of India, 1903-4, pp. 123 ff) to have been the remains of a theatre, there is no other evidence of the existence of a playhouse in ancient India. From the description of the playhouse in the present chapter we learn that it was constructed with brick walls and wooden posts probably with a thatched bungalow roof. The *saṃgīdāsālā (saṁgītaśālā)* mentioned by Kālidāsa in his Mālavi, was probably a playhouse. Large open halls called *nāṭmandir* often found in front of more recently built temples in Bengal and the neighbouring provinces may be connected with the extinct playhouse. This *nāṭ-mandir* or *nāṭ-śālā* is often met with in the medieval Bengali literature.

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दिव्यानां मानसी सृष्टिर्गृहेषूपवनेषु च। नराणां यत्नतः कार्या लक्षणाभिहिताः क्रियाः[1]॥ 5॥
श्रूयतां तद्यथा यत्र कर्तव्यो नाट्यमण्डपः। तस्य वास्तु च पूजा च यथा योज्या प्रयत्नतः॥ 6॥
divyānāṁ mānasī sṛṣṭirgṛheṣūpavaneṣu ca / narāṇāṁ yatnataḥ kāryā lakṣaṇābhihitāḥ kriyāḥ // śrūyatāṁ tadyathā yatra kartavyo nāṭyamaṇḍapaḥ / tasya vāstu ca pūjā ca yathā yojyā prayatnataḥ //

Creations of gods [observed] in houses and gardens are the outcome of their [mere] will: but men's [creative] activity should be carefully guided by rules [laid down in the Śāstras]. Hence, listen about the method of building a playhouse and of the manner of offering Pūjā at the site [of its construction].

इह प्रेक्षागृहाणां तु धीमता विश्वकर्मणा। त्रिविधः सन्निवेशश्च शास्त्रतः परिकल्पितः॥ 7॥
विकृष्टश्चतुरस्रश्च त्र्यस्रश्चैव हि मण्डपः।
iha prekṣāgṛhāṇāṁ tu dhīmatā viśvakarmaṇā / trividhaḥ sanniveśaśca śāstrataḥ parikalpitaḥ // vikṛṣṭaścaturaśraśca tryaśraścaiva hi maṇḍapaḥ /

There are three types of playhouse devised by the wise Viśvakarmā [the heavenly architect] in these treatises on his art (*śāstra*). They are oblong *(vikṛṣṭa)* square (*caturasra*) and triangular *(tryasra)*.

• THREE SIZES OF THE PLAYHOUSE •

तेषां त्रीणि प्रमाणानि ज्येष्ठं मध्यं तथाऽवरम्॥ 8॥
प्रमाणमेषां निर्दिष्टं हस्तदण्डसमाश्रयम्। शतं चाष्टौ चतुःषष्टिर्द्वात्रिंशच्चेति निश्चितः॥ 9॥
अष्टाधिकं शतं ज्येष्ठं चतुःषष्टिस्तु मध्यमम्। कनीयस्तु तथा वेश्म हस्ता द्वात्रिंशदिष्यते॥ 10॥
देवानां भवनं ज्येष्ठं नृपाणां मध्यमं भवेत्। शेषाणां प्रकृतीनां तु कनीयः संविधीयते[2]॥ 11॥
teṣāṁ trīṇi pramāṇāni jyeṣṭhaṁ madhyaṁ tathā'varam // pramāṇameṣāṁ nirdiṣṭaṁ hastadaṇḍasamāśrayam / śataṁ cāṣṭau catuḥṣaṣṭirdvātriṁśaśceti niścitaḥ // aṣṭādhikaṁ śataṁ jyeṣṭhaṁ catuḥṣaṣṭistu madhyamam / kanīyastu tathā veśma hastā dvātriṁśadiṣyate // devānāṁ bhavanaṁ jyeṣṭhaṁ nṛpāṇāṁ madhyamaṁ bhavet / śeṣāṇāṁ prakṛtīnāṁ tu kanīyaḥ saṁvidhīyate //

Their sizes vary: they may be large (*jyeṣṭha*), middle-sized (*madhya*) and small (*avara*).[1] The length (lit. measurement) of these [three types] fixed in terms of cubits as well as Daṇḍas, is one hundred and eight, sixtyfour or thirty two. They[2] should [respectively] have [sides] one hundred and eight, sixtyfour and

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5-6 (B.G. *same*). 7-8. (B.G. *same*). 8-10 (B.G. *same*). 11. (B.11-15-19; G. *same*) 1. Bet. the hem. B.G. read भावाभिनिर्वर्त्या: v.l. (यत्र भावा विनिष्पन्ना) सर्वे भावास्तु मानुषाः. 2. B. repeats here.

1. Some are for identifying the oblong, the square and the triangular types respectively with the large, the middle-sized and the small playhouses, but Ag. very rightly objects to this. According to Ag.'s view there will be the following nine types of playhouse; (i) large oblong, (ii) large square, (iii) large triangular, (iv) medium oblong (v) medium square, (vi) medium triangular, (vii) small square and (xi) small triangular. For a free translation of the passages in this chapter (8, 17, 19, 24-28, 33-35, 43-53, 63, 68, 69-92) relating to the construction of the playhouse see D.R. Mankad, "Hindu Theatre" in IHQ : VIII. 1932, pp. 482 ff.
2. They *i.e.* the large, the middle-sized and the small.

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thirty two [cubits or Daṇḍas][1] long. The large playhouse is meant for gods[2] and the middle-sized one for kings, while for the rest of people, has been prescribed the smallest [theatre].[3]

• THE TABLE OF MEASUREMENT •

प्रमाणं यच्च निर्दिष्टं लक्षणं विश्वकर्मणा। प्रेक्षागृहाणां सर्वेषां तच्चैवं हि निबोधत।। 12।।
अणू रजश्च बालश्च लिक्षा यूका यवस्तथा। अङ्गुलं चैव हस्तश्च दण्डश्चेव प्रकीर्तितः।। 13।।
अणवोऽष्टौ रजः प्रोक्तं तान्यष्टौ बाल उच्यते। बालास्त्वष्टौ भवेल्लिक्षा यूका लिक्षाष्टकं भवेत्।। 14।।
यूकास्त्वष्टौ यवो ज्ञेयः यवास्त्वष्टौ तथाङ्गुलम्। अङ्गुलानि तथा हस्तश्चतुर्विंशतिरुच्यते।। 15।।
चतुर्हस्तो भवेद्दण्डो निर्दिष्टस्तु प्रमाणतः। अनेनैव प्रमाणेन वक्ष्याम्येषां विनिर्णयम्।। 16।।

pramāṇaṁ yaca nirdiṣṭaṁ lakṣaṇaṁ viśvakarmaṇā / prekṣāgṛhāṇāṁ sarveṣāṁ taccaivaṁ hi nibodhata // aṇū rajaśca bālaśca likṣā yūkā yavastathā / aṅgulaṁ caiva hastaśca daṇḍacaiva prakīrtitaḥ // aṇavo'ṣṭau rajaḥ proktaṁ tānyaṣṭau bāla ucyate / bālāstvaṣṭau bhavellikṣā yūkā likṣāṣṭakaṁ bhavet // yūkāstvaṣṭau yavo jñeyaḥ yavāstvaṣṭau tathāṅgulam / aṅgulāni tathā hastaścaturviṁśatirucyate // caturhasto bhaveddaṇḍo nirdiṣṭastu pramāṇataḥ / anenaiva pramāṇena vakṣyāmyeṣāṁ vinirṇayam //

Listen now about the measurement of all these theatres, which has been fixed by Viśvakarmā. Units of these measurements[4] are: Aṇu, Raja, Bāla, Likṣā, Yūkā, Yava, Aṅgula, Cubit (*basta*) and Daṇḍa.

8	Aṇus	=	1 Raja
8	Rajas	=	1 Bāla
8	Bālas	=	1 Likṣā
8	Likṣās	=	1 Yūkā
8	Yūkās	=	1 Yava
8	Yavas	=	1 Aṅgula
24	Aṅgulas	=	1 Cubit
4	Cubits	=	1 Daṇḍa

With the preceding table of measurement I shall describe them (*i.e.* the different classes of playhouse).

12-16 (B.G. *same*).

1. As the measurements described are both in terms of cubits and *daṇḍas* (4 cubits), eighteen kinds of playhouse will be available.
2. Ag. (I, p. 51) thinks that by gods, kings and other peoples mentioned in this passage, characters in a play have been meant. But this view does not seem to be plausible. So the other view, mentioned by him, which takes gods and kings etc. as spectators may be accepted.
3. After this, B. reads three couplets which go rightly between 20 and 24. G. also holds the same view.
4. The table of measurement given here agrees substantially with the one given by Kauṭilya (see IHQ. VIII. p. 482 footnote).

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• A PLAYHOUSE FOR MORTALS •

चतुःषष्टिकरान् कुर्याद् दीर्घत्वेन तु मण्डपम्। द्वात्रिंशतं च विस्तारं मर्त्यानां योजयेदिह।। 17।।
catuḥṣaṣṭikarān kuryād dīrghatvena tu maṇḍapam / dvātriśataṁ ca vistāraṁ martyānāṁ yojayediha //

An [oblong] playhouse meant for mortals[1] should be made sixtyfour cubits in length and thirtytwo cubits in breadth.

• DISADVANTAGE OF A TOO BIG PLAYHOUSE •

अत ऊर्ध्वं न कर्तव्यः कर्तृभिर्नाट्यमण्डपः। यस्मादव्यक्तभावं हि तत्र नाट्यं व्रजेदिति।। 18।।
मण्डपे विप्रकृष्टे तु पाठ्यमुच्चरितस्वरम्। अनिःसरणधर्मत्वाद्[1] विस्वरत्वं भृशं व्रजेत्।। 19।।
ata ūrdhva na kartavyaḥ kartṛbhirnāṭyamaṇḍapaḥ / yasmādavyaktabhāvaṁ hi tatra nāṭyaṁ vrajediti // maṇḍape viprakṛṣṭe tu pāṭhyamuccaritasvaram / aniḥsaraṇadharmatvād visvaratvaṁ bhṛśaṁ vrajet //

No one should build a playhouse bigger than the above, for a play [produced] in it (*i.e.* a bigger house) will not be properly expressive. For anything recited or uttered in too big a playhouse will be losing euphony, [for the hearers due to weak resonance or the sounds uttered].

यश्चाप्यास्यगतो[2] रागो भावसृष्टिरसाश्रयः। स[3] वेश्मनः प्रकृष्टत्वाद् व्रजेदव्यक्ततां पराम्।। 20।।
yaścāpyāsyagato rāgo bhāvasṛṣṭirasāśrayaḥ / sa veśmanaḥ prakṛṣṭatvād vrajedavyaktatāṁ parām //

[Besides this] when playhouse is very big, the expression in the face [of actors] on which rests the Representation of States and Sentiments, will not be distinctly visible [to all the spectators].

प्रेक्षागृहाणां सर्वेषां तस्मान्मध्यममिष्यते। यस्मात्पाठ्यं च गेयं च सुखं श्रव्यतरं भवेत्।। 21।।
prekṣāgṛhāṇāṁ sarveṣāṁ tasmānmadhyamamiṣyate / yasmātpāṭhyaṁ ca geyaṁ ca sukhaṁ śravyataraṁ bhavet //

Hence, it is desirable that playhouse should be of medium size, so that the Recitatives as well as the songs in it, may be more easily heard [by the spectators].

देवानां मानसी सृष्टिर्गृहेषूपवनेषु च। यत्नभावाद् विनिष्पन्नाः सर्वे भावा हि मानुषाः।। 22।।
तस्माद्देवकृतैर्भावैर्न विस्पर्धेत मानुषः। मानुषस्य[4] तु गेहस्य संप्रवक्ष्यामि लक्षणम्।। 23।।
devānāṁ mānasī sṛṣṭirgṛheṣūpavaneṣu ca / yatnabhāvād viniṣpannāḥ sarve bhāvā

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21 and two other couplets; see note 1 on 21 below. 17 (B. 20; G. *same*) 18-19 (B. 21-22; G. *same*) 1. C. अनभिव्यक्तवर्णत्वात्. 20 (B. 23; G. 20). 2. Bth. ch. यश्चाप्यास्यगतो रागो (रासो) भावसृष्टि (दृष्टि) रसाश्रय, B.G. -गतो भावो नानादृष्टिरसाश्रयः 3. B.n. स तु वेश्म, B.ch. स च वेश्म. 21 (B. 24; G. 21); 1. B.G. read after this प्रेक्षागृहाणां सर्वेषां त्रिप्रकारो विधिः स्मृतः। विकृष्टश्चतुरस्रश्च त्र्यस्रश्चैव प्रयोक्तृभिः।। कनीयस्तु स्मृतं त्र्यस्रं चतुरस्रं च मध्यमम्। ज्येष्ठं विकृष्टं विज्ञेयं नाट्यवेश्म (वेद) प्रयोक्तृभिः. See also note 1 on 11-16 above. 22-23 (B. 27-28; G. 24-25) 4. C. मनुष्यस्व.

1. A medium oblong playhouse is meant here. It is described in detail later on. See 33-38, 43-45, 63-65 below.

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hi mānuṣāḥ // tasmāddevakṛtairbhāvairna vispardheta mānuṣaḥ / mānuṣasya tu gehasya saṁpravakṣyāmi lakṣaṇam //

Creations of gods [observed] in house and gardens are the outcome of their [mere] will, while men are to make careful efforts in their creation; hence men should not try to rival the creation of gods.[1] I shall now describe the characteristics of a [play] house suitable for human beings.

• SELECTION OF A SUITABLE SITE •

भूमेर्विभागं पूर्वं तु परीक्षेत [1]विचक्षणः। ततो वास्तुप्रमाणं च प्रारभेत [2]शुभेच्छया।। 24।।

bhūmervibhāgaṁ pūrvaṁ tu parīkṣeta vicakṣaṇaḥ / tato vāstupramāṇaṁ ca prārabheta śubhecchayā //

The expert [builder] should first of all examine a plot of land and then proceed with a good resolve to measure the site of the building.

समा स्थिरा च कठिना कृष्णाऽगौरी च या भवेत्। भूमिस्तत्र तु कर्तव्यः कर्तृभिर्नाट्यमण्डपः।। 25।।

samā sthirā ca kaṭhinā kṛṣṇā'gaurī ca yā bhavet / bhūmistatra tu kartavyaḥ kartṛbhirnāṭyamaṇḍapaḥ //

A builder should erect a playhouse on the soil which is plain, firm, hard, and black or not white.

प्रथमं शोधनं कृत्वा लाङ्गलेन समुत्कृषेत्। अस्थिकीलकपालानि तृणगुल्मांश्च शोधयेत्।। 26।।

prathamaṁ śodhanaṁ kṛtvā lāṅgalena samutkṛṣet / asthikīlakapālāni tṛṇagulmāṁśca śodhayet //

It should first of all be cleared and then scratched with a plough, and then bones, pegs, potsherds in it as well as grass and shrubs growing in it, are to be removed.

• MEASUREMENT OF THE SITE •

शोधयित्वा वसुमतीं प्रमाणं निर्दिशेत्ततः।

śodhayitvā vasumatīṁ pramāṇaṁ nirdiśettataḥ /

The ground being cleared one should measure out [the building site].[2]

पुष्यनक्षत्रयोगे तु शुक्लं सूत्रं प्रसारयेत्[3] ।। 27 ।। कार्पासं [4]बाल्बजं चापि वाल्कलं मौञ्जमेव च।

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24 (B. 29; G. 26) 25 (B. 30; G. 27). 26 (B. 31, G. 28); 27a (B.32a, G.29a). 27 (B. 33b-31abis; G.30b-31a). 1. B. प्रयोजकः, 2. B. यदृच्छया. 3. B.G. adds the following : सिन्धुत्तराणि सोम्यं च विशाखापि च रेवती। हस्ततिष्यानुराधाश्च प्रशस्य च नाट्यकर्मणि. 4. C. बादरं 28-31 (B. 34b-37; G. 31b-34)

1. That is, mortals (Men) should not build a playhouse of the biggest type which has been prescribed for gods.
2. This hemistich is followed in B. and G. by one couplet which in trans, is as follows: The asterism Uttaraphālgunī (*Beta-Leonis*), Uttarāṣāḍhā (*Tau-Sagittarii*), Uttarabhādrapadā (Andromedoe), Mṛgaśiras (Lambda-orionis), Viśākhā (lota-Lībra). Revatī (Piseīum), Hastā (*Corvii*), Tiṣyā (*Delta-Cancri*) and Anurādhā (Delta-Scropii) are favourable in connexion with drama.

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puṣyanakṣatrayoge tu śuklaṁ sūtraṁ prasārayet // kārpāsaṁ bālbajaṁ cāpi vālkalaṁ mauñjameva ca /

Under the asterism Puṣya (*Cancri*) he should spread [for measurements] a piece of white string which may be made of cotton, wool, Muñja grass or bark of some tree.

• TAKING UP THE STRING •

सूत्रं बुधैस्तु कर्तव्यं यस्य च्छेदो न विद्यते ।। 28 ।।
अर्धच्छिन्ने भवेत् सूत्रे स्वामिनो मरणं ध्रुवम्। त्रिभागच्छिन्नया रज्ज्वा राष्ट्रकोपो विधीयते ।। 29 ।।
छिन्नायां तु चतुर्भागे प्रयोक्तुर्नाश उच्यते। हस्तप्रभ्रष्टया वापि कश्चित्त्वपचयो भवेत् ।। 30 ।।
तस्मान्नित्यं प्रयत्नेन रज्जुग्रहणमिष्यते। कार्यं चैव प्रयत्नेन मानं नाट्यगृहस्य तु ।। 31 ।।
sūtraṁ budhaistu kartavyaṁ yasya cchedo na vidyate // ardhacchinne bhavet sūtre svāmino maraṇaṁ dhruvam / tribhāgacchinnayā rajjvā rāṣṭrakopo vidhīyate // chinnāyāṁ tu caturbhāge prayokturnāśa ucyate / hastaprabhraṣṭayā vāpi kaścittvapacayo bhavet // tasmānnityaṁ prayatnena rajjugrahaṇamiṣyate / kāryaṁ caiva prayatnena mānaṁ nāṭyagṛhasya tu //

Wise people should prepare for this purpose a string which is not liable to break. When the string is broken into two [pieces] the patron[1] [of the dramatic spectacle] will surely die. When it is broken into three a political disorder will occur in the land, and it being broken into four pieces the master of the dramatic art[2] will perish, while if the string slips out of the hand some other kind of loss will be the result. Hence, it is desired that the string should always be taken and help with [great] care. Besides this the measurement of ground for the playhouse should be carefully made.

***मुहूर्तेनानुकूलेन तिथ्या च करणेन च। ब्राह्मणांस्तर्पयित्वा तु पुण्याहं वाचयेत्ततः ।। 32 ।।**
शान्तितोयन्ततो दत्वा तत्र सूत्रं प्रसारयेत्।
muhūrtenānukūlena tithyā ca karaṇena ca / brāhmaṇāṁstarpayitvā tu puṇyāhaṁ vācayettataḥ // śāntitoyantato datvā tatra sūtraṁ prasārayet /

And at a favourable moment which occurs in a (happy) Tithi[3] during its good part (*su-karaṇa*)[4] he should get the auspicious day declared after the Brahmins have been satisfied [with gifts]. Then he should spread the string after sprinkling on it the propitiating water.

• THE GROUND-PLAN OF A PLAYHOUSE •

चतुःषष्टिकरान् कृत्वा [1]द्विधा कुर्यात् पुनश्च तान् ।। 33 ।।
पृष्टतो यो भवेद्भागो द्विधाभूतस्य तस्य तु। सममर्धविभागेन रङ्गशीर्षं प्रकल्पयेत् ।। 34 ।।

28-31 (B. 33b-31abis; G.30b-31a). 32-34 (B. 35-36a; G. 35) 1. G. om. 33a. (B. 36b-38a; G. 36-37)
2. B तत: 2. B. द्विधाभूतस्य तस्य तु.

1. *svāminaḥ=paekṣāpaṭh*, Ag.
2. *prayoktur=nāṭyācāryasya.* (Ag.)
3. *tithi*—a lunar day.
4. *karaṇa*—a half of a lunar day, see below 43-45 note.

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पश्चिमे [2]तु पुनर्भागे नेपथ्यगृहमादिशेत्।
catuḥṣaṣṭikarān kṛtvā dvidhā kuryāt punaśca tān // pṛṣṭato yo bhavedbhāgo dvidhābhūtasya tasya tu / samamardhavibhāgena raṅgaśīrṣaṁ prakalpayet // paścime tu punarbhāge nepathyagṛhamādiśet /

Afterwards he should measure a plot of land sixtyfour cubits (long)[1] and divide the same (lengthwise) into two (equal) parts. The part which will be behind him (*i.e.* at his back) will have to be divided again into two equal halves. Of these halves one (behind him) should be again divided equally into two parts, and on one of these will be made the stage (*raṅga-śīrṣa*) and on the part at the back the tiring room.

• THE CEREMONY OF LAYING THE FOUNDATION •

विभज्य भागान् विधिवद्यथावदनुपूर्वशः ।। 35 ।।
शुभे नक्षत्रयोगे तु मण्डपस्य निवेशनम्। शंखदुन्दुभिनिर्घोषैर्मृदङ्गपणवादिभिः ।। 36 ।।
सर्वातोद्यनिनादैश्च[1] स्थापनं कार्यमेव च।
vibhajya bhāgān vidhivadyathāvadanupūrvaśaḥ // śubhe nakṣatrayoge tu maṇḍapasyaniveśanam / śaṁkhadundubhinirghoṣairmṛdaṅgapaṇavādibhiḥ // sarvātodyaninādaiśca sthāpanaṁ kāryameva ca /

Having divided the plot of land according to rules laid down before, he should lay in it the foundation of the playhouse. And during this ceremony (of laying the foundation) all the musical instruments such as, conchshell, Dundubhi,[2] Mṛdaṅga[3] and Paṇava[4] should be sounded.

उत्सार्याणि त्वनिष्टानि [2]पाषण्डाश्रमिणस्तथा ।। 37 ।। काषायवसनाश्चैव विकलाश्चैव ये नराः।
utsāryāṇi tvaniṣṭāni pāṣaṇḍāśramiṇastathā // kāṣāyavasanāścaiva vikalāścaiva ye narāḥ /

And from the places for the ceremony, undesirable persons such as heretics[5] including Śramaṇas,[6] men in dark red (*kāṣāya*)[7] robes as well as men with physical defects, should be turned out.

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35 (B. 35-36a; G. 35) 36-37. (B. 38b-40a; G. 38-39) 37-38 (B. 40b-41a; G. 40). 1. B. च विभागेऽथ.
2. B. सर्वातोद्यैः प्रणुदितैः. 3. G. पाषण्डाश्रमिणः; B. पाषण्ड्याश्रमिणः; Gg. श्रमण.

1. See 17 above and the note 1 on it.
2. *dundubhi*—a kind of drum.
3. *mṛdaṅga*—a kind of earthen drum.
4. *paṇava*—a small drum or tabor.
5. *pāṣaṇḍa*—Derived originaly from *pārṣada* (meaning 'assembly' or community) its Pkt. form was *pāsaḍa*. With spontaneous nasalization of the second vowel it gave rise to Aśokan *pasaṃda* (Seventh Pillar Edict, Delhi-Topra), which is the basis of Skt. *pāṣaṇḍa* in the sense of 'heretic.'
6. B. reads *śramiṇa*, but G. *śramaṇa*' the word means naked Jain monks. See XVIII. 36 note 2.
7. *kāṣāya-vasana*—men in *kāṣāya* or robe of dark red colour; such people being Buddhist monks who accepted the vow of celebacy, were considered an evil omen, for they symbolised unproductivity and want of wordly success etc. See also SVIII, 36 note 2.

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निशायां च बलिः कार्यो नानाभोजनसंयुतः ।। 38 ।। गन्धपुष्पफलोपेतो दिशो[1] दश समाश्रितः ।
niśāyāṁ ca baliḥ kāryo nānābhojanasaṁyutaḥ // gandhapuṣpa-phalopeto diśo daśa samāśritaḥ /

At night, offerings should be made in all the ten directions (to various gods guarding them) and these offerings should consist of sweet scent, flowers, fruits and eatables of various other kinds.

पूर्वेण शुक्लान्नयुतो नीलः स्याद् दक्षिणेन च ।। 39 ।।
पश्चिमेन बलिः पीतो रक्तश्चैवोत्तरेण तु । यस्यां यच्चाधिदैवं तु दिशि संपरिकीर्तितम् ।। 40 ।।
तादृशस्तत्र दातव्यो बलिर्मन्त्रपुरस्कृतः ।
pūrveṇa śuklānnayuto nīlaḥ syād dakṣiṇena ca // paścimena baliḥ pīto raktścaivottareṇa tu / yasyāṁ yaccādhidaivam tu diśi samparikīrtitaṃ // tādṛśestatra dātavyo balirmantrapuraskṛtaḥ /

The food-stuff offered in (the four cardinal directions) east, west, south and north, should respectively be of white, blue, yellow and red colours. Offerings preceded by [the muttering of] Mantras should be made in [all the ten] different directions to deities presiding over them.

स्थापने ब्राह्मणेभ्यश्च दातव्यं घृतपायसम् ।। 41 ।। मधूपर्कस्तथा राज्ञे कर्तृभ्यश्च गुडौदनम् ।
sthāpane brāhmaṇebhyaśca dātavyaṁ ghṛtapāyasam // madhūparkastathā rājñe kartṛbhyaśca guḍaudanam /

At [the time of laying] the foundation ghee[1] and Pāyasa[2] should be offered to Brahmins, Madhuparka[3] to the king, and rice with molasses to masters [of dramatic art].

नक्षत्रेण तु कर्तव्यं मूलेन स्थापनं बुधैः ।। 42 ।। मुहूर्तेनानुकूलेन तिथ्या सुकरणेन च ।
nakṣatreṇa tu kartavyaṁ mūlena sthāpanaṁ budhaiḥ //muhūrtenānukūlena tithyā sukaraṇena ca /

The foundation should be laid during the auspicious part of a happy Tithi under the asterism *Mūla (Lambda-Scorpionis).*

• RAISING PILLARS OF THE PLAYHOUSE •

एवं तु स्थापनं कृत्वा भित्तिकर्म प्रयोजयेत् ।। 43 ।।
भित्तिकर्मणि निर्वृत्ते स्तम्भानां स्थापनं ततः । तिथिनक्षत्रयोगेन शुभेन करणेन तु ।। 44 ।।
स्तम्भानां स्थापनं कार्यं रोहिण्या श्रवणेन वा ।

38-39 (B. 41b-42a; G. 41) 39-40 (B. 42b-40a; G. 42-43). 41-42 (B. 44b-45a; G. 44) 42-43 (B. 45b-46a; G. 45). 44-46 (B. 46b-52a; G. 46-48). 1. B. यादृशं दिशि यस्यां तु दैवतं परिकल्पितं.

1. *ghee*—clarified butter.
2. *pāyasa*—rice cooked in milk with sugar. It is a kind of rice-porridge.
3. *madhuparka*—'a mixture of honey' ; respectful offering prescribed to be made in Vedic times, to an honourable person and this custom still lingers in ceremonies like marriage. Its ingredients are five : curd (*dadhi*), ghee (*sarpis*), water (*jala*), honey (*kṣaudra*) and white sugar (*sitā*).

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evaṁ tu sthāpanaṁ kṛtvā bhittikarma prayojayet // bhittikarmaṇi nirvṛtte stambhānāṁ sthāpanaṁ tataḥ /tithinakṣatrayogena śubhena karaṇena tu // stambhānāṁ sthāpanaṁ kārya rohiṇyā śravaṇena vā /

After it has been laid, walls should be built and this having been completed, pillars within the playhouse should be raised in an [auspicious] Tithi and Karaṇa[1] which are under a good asterism. This [raising of pillars] ought to be made under the asterism Rohiṇī (*Aldeberan)* or Śravaṇā (*Aquillae)* [which are considered auspicious for the purpose].

आचार्येण सुयुक्तेन त्रिरात्रोपोषितेन च।। 45।। स्तम्भानां स्थापनं कार्यं प्राप्ते सूर्योदये शुभे[1]।
ācāryeṇa suyuktena trirātropoṣitena ca // stambhānāṁ sthāpanaṁ kāryaṁ prāpte sūryodaye śubhe /

The master [of dramatic art], after he has fasted for three [days and] nights, is to raise the pillars in an auspicious moment at dawn.

प्रथमे ब्राह्मणस्तम्भे सर्पिःसर्षपसंस्कृतः।। 46।।
सर्वशुक्लो विधिः कार्यो दद्यात् पायसमेव तु। ततश्च क्षत्रियस्तम्भे वस्त्रमाल्यानुलेपनम्।। 47।।
सर्वं रक्तं प्रदातव्यं द्विजेभ्यश्च गुडौदनम्। वैश्यस्तम्भे विधिः कार्यो दिग्भागे पश्चिमोत्तरे।। 48।।
सर्वं पीतं प्रदातव्यं द्विजेभ्यश्च घृतौदनम्। शूद्रस्तम्भे विधिः कार्यः सम्यक् पूर्वोत्तराश्रये।। 49।।
नीलप्रायं प्रदातव्यं कृसरं च द्विजाशनम्।
prathame brāhmaṇastambhe sarpiḥsarṣapasaṁskṛtaḥ // sarvaśuklo vidhiḥ kāryo dadyāt pāyasameva tu / tataśca kṣatriyastambhe vastramālyānulepanam // sarvaṁ raktaṁ pradātavyaṁ dvijebhyaśca guḍaudanam / vaiśyastambhe vidhiḥ kāryo digbhāge paścimottare // sarvaṁ pītaṁ pradātavyaṁ dvijebhyaśca ghṛtaudanam / śūdrastambhe vidhiḥ kāryaḥ samyak pūrvottarāśraye // nīlaprāyaṁ pradātavyaṁ kṛsaraṁ ca dvijāśanam /

[2]In the beginning, the ceremony in connexion with the Brahmin pillar should be performed with completely white,[3] articles purified with ghee and mustard seed; and in this ceremony Pāyasa should be distributed [to Brahmins]. In case of the Kṣatriya pillar, the ceremony should be performed with cloth, garland and

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43-46 (B. 46b-52a; G. 46-48). 46-50 (B. 52b-56a; G. 50) 1. G. and Bkh. add चन्दनं तु भवेद् ब्राह्मं क्षात्रं खादिरमेव च। धवाख्यं वैश्यवर्णं स्याच्छुद्रं सर्वदुमैः स्मृतम्।

1. *karaṇa*—half of the lunar day (*tithi*). They are eleven in number viz.—(1) *vava, (2) vālava,* (3) *kaulava.* (4) *taitila,* (5) *gara,* (6) *vanija,* (7) viṣṭi, (8) *Śakuni,* (9) *cutuṣpada.* (10) *nāga* and (11) *kiṇṭughna,* and of these the first seven and counted from the second half of the first day of the *śukla-pakṣa* (bright half of the moon) to the first half of the fourteenth day of the *kṛṣṇa-pakṣa* (dark half of the moon). They occur eight times in a month. The remaining *karaṇas* occur in the remaining duration of *tithis* and appear only once in a month. See Sūrya-siddhānta-II, 67-68.
2. Before 46, G. reads on the strength of a single ms. one couplet which seems to record a tradition that the pillars should be wooden,
3. white—symbol of purity and learning associated with the Brahmins.

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unguent which should all be of red[1] colour; during the ceremony rice mixed with molasses should be given to the twice-born caste. The Vaiśya pillar should be raised in the north-western direction of the playhouse and [at the ceremony of its raising] completely yellow[2] articles should be used, and Brahmins should be given rice with ghee. And in case of the Śūdra pillar, which is to be raised in the north-eastern direction, articles used in offering should all be of dark[3] colour, and the twice-born caste should be fed with Kṛsara.

पूर्वे तु ब्राह्मणस्तम्भे शुक्लमाल्यानुलेपने ।। 50 ।।
निक्षिपेत् कनकं मूले कर्णाभरणसंश्रयम्। ताम्रं चाधः प्रदातव्यं स्तम्भे क्षत्रियसंज्ञके ।। 51 ।।
वैश्यस्तम्भस्य मूले तु रजतं संप्रदापयेत्। शूद्रस्तम्भस्य मूले तु दद्यादायसमेव च ।। 52 ।।
शेषेष्वपि च [1]निक्षेप्यं स्तम्भमूलेषु काञ्चनम्।

pūrve tu brāhmaṇastambhe śuklamālyānulepane // nikṣipet kanakaṁ mūle karṇābharaṇasaṁśrayam / tāmraṁ cādhaḥ pradātavyaṁ stambhe kṣatriya-saṁjñake // vaiśyastambhasya mūle tu rajataṁ saṁpradāpayet / śūdrastambhasya mūle tu dadyādāyasameva ca // śeṣeṣvapi ca nikṣepyaṁ stambhamūleṣu kāñcanam /

First of all in case of the Brahmin pillar, white garlands and unguent as well as gold from an ear-ornament should be thrown at its foot, while copper, silver, and iron are respectively to be thrown at the feet of the Kṣatriya, Vaiśya and Śūdra pillars. Besides this, gold should be thrown at the feet of rest [of pillars].

स्वस्तिपुण्याहघोषेण जयशब्देन चैव हि ।। 53 ।। स्तम्भानां स्थापनं कार्यं [2]पर्णमालापुरस्कृतम्।

svastipuṇyāhaghoṣeṇa jayaśabdena caiva hi // stambhānāṁ sthāpanaṁ kāryaṁ parṇamālāpuraskṛtam /

The placing of pillars should be preceded by the display of garlands of [green] leaves and the utterance of 'Let it be well' (*svasti)* and 'Let this be an auspicious day'. (*puṇyāha).*

रत्नदानैः सगोदानैर्वस्त्रदानैरनल्पकैः ।। 54 ।।
ब्राह्मणांस्तर्पयित्वा तु स्तम्भमुत्थापयेत् ततः। [3]अचलं [4]चाप्यकम्पं च तथैवावलितं पुनः ।। 55 ।।
स्तम्भस्योत्थापने सम्यग् दोषा ह्येते प्रकीर्तिताः। अवृष्टिरुक्ता चलने वलने [5]मृतितो भयम् ।। 56 ।।
कम्पने परचक्रात् तु भयं वदति दारुणम्। दोषैरेतैर्विहीनं तु स्तम्भमुत्थापयेच्छुभम् ।। 57 ।।

ratnadānaiḥ sagodānairvastradānairanalpakaiḥ // brāhmaṇāṁstarpayitvā tu stambhamutthāpayet tataḥ / acalaṁ cāpyakampaṁ ca tathaivāvalitaṁ punaḥ // stambhasyotthāpane samyag doṣā hyete prakīrtitāḥ / avṛṣṭiruktā calane valane

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50-53 (B. 53b-56a; G. 54-56) 53-55 (B. 56b 58a; G. 57-59a) 56-57 (B. 59-60; G. 59b-61a) 1. B. निक्षिप्तं 2. B. पुष्पमाला. 3. B. अकम्पां. 4. B. अचलितम् 5. C. मृत्युतो.

1. red—symbol of energy and strength, associated with the Kṣatriyas.
2. yellow--symbol of wealth (gold), associated with the Kṣatriyas.
3. dark—symbol of non-Aryan origin associated, with the Śūdras.

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mṛtito bhayam // kampane paracakrāt tu bhayaṁ vadati dāruṇam / doṣairetairvihīnaṁ tu stambhamutthāpayecchivam //

After pleasing the Brahmins with considerable (*analpa*) gift of jewels, cows and cloths, pillars should be raised [in such manner that] they do neither move nor shake nor turn round. Evil consequences that may follow in connexion with the raising of pillars, are as follows; when a pillar [after it has been fixed] moves drought comes, when it turns round fear of death occurs, and when it shakes fear from an enemy state appears. Hence one should raise a pillar free from these eventualities.

पवित्रे ब्राह्मणस्तम्भे दातव्या दक्षिणा च गौः। शेषाणां स्थापने कार्यं भोजनं कर्तृसंश्रयम्।। 58।।
मन्त्रपूर्वं[1] च तद्देयं नाट्याचार्येण धीमता। पुरोहितं नृपं चैव भोजयेन् मधुपायसम्।। 59।।
कर्तृनपि तथा सर्वान् कृसरं लवणोत्तरम्।

pavitre brāhmaṇastambhe dātavyā dakṣiṇā ca gauḥ / śeṣāṇāṁ sthāpane kāryaṁ bhojanaṁ kartṛsaṁśrayam // mantrapūrvaṁ ca taddeyaṁ nāṭyācāryeṇa dhīmatā / purohitaṁ nṛpaṁ caiva bhojayen madhupāyasam // kartṝnapi tathā sarvān kṛsaraṁ lavaṇottaram /

In cases of the holy Brahmin pillar, a cow[1] should be given as fee [*dakṣiṇā*] and in case of the rest [of the pillars] builders should have a feast. And [in this feast foodstuff] purified with Mantra should be given by the wise master of the dramatic art. And the priest and the king should be fed with honey and Pāyasa. Then the workers should be fed Kṛsara[2] and salt.

सर्वमेवं विधिं कृत्वा सर्वातोद्यैः प्रवादितैः।। 60।।
अभिमन्त्र्य यथान्यायं स्तम्भमुत्थापयेच्छुचिः। यथाचलो गिरिर्मेरुर्हिमवांश्च [2]यथाचलः।। 61।।
जयावहो नरेन्द्रस्य तथा त्वमचलो भव। स्तम्भद्वारं च भित्तिं च नेपथ्यगृहमेव च।। 62।।
एवमुत्थापयेत् तज्ज्ञो विधिदृष्टेन कर्मणा।

sarvamevaṁ vidhiṁ kṛtvā sarvātodyaiḥ pravāditaiḥ //abhimantrya yathānyāyaṁ stambhamutthāpayecchuciḥ / yathācalo girirmerurhimavāṁśca yathācalaḥ // jayāvaho narendrasya tathā tvamacalo bhava / stambhadvāraṁ ca bhittiṁ ca nepathyagṛhameva ca // evamutthāpayet tajjño vidhidṛṣṭena karmaṇā /

After all these rules have been put into practice and all the musical instruments have been sounded, one should raise the pillars with the muttering over them of a suitable Mantra [which is as follows]; Just as the mount of Meru is immovable and the Himālaya is very strong, so be thou immovable and bring victory to the king. Thus the experts should build up pillars, doors, walls and the tiring room, according to rules.

58-60 (B. 61-63a; G. 61b-63) 60-62 (B. 63b-66a; G. 64-66) 1. B. मन्त्रपूतं. 2. B C. महाबलः, we with Bn.

1. This kind of payment is probably a relic of the time when here was no metallic currency.
2. *kṛsarā* is made of milk, sesamum (*tila*) and rice. Compare this word with NIA. *khīcaḍi* or *khicūḍi* (rice and pulse boiled together with a few spices).

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• THE MATTAVĀRAṆĪ •

रङ्गपीठस्य पार्श्वे तु कर्तव्या मत्तवारणी ।। 63 ।।
चतुःस्तम्भसमायुक्ता रङ्गपीठप्रमाणतः । अध्यर्धहस्तोत्सेधेन कर्तव्या मत्तवारणी ।। 64 ।।
उत्सेधेन तयोस्तुल्यं कर्तव्यं रङ्गमण्डपम् ।

raṅgapīṭhasya pārśve tu kartavyā mattavāraṇī // catuḥstambhasamāyuktā raṅgapīṭhapramāṇataḥ / adhyardhahastotsedhena kartavyā mattavāraṇī // utsedhena tayostulyaṁ kartavyaṁ raṅgamaṇḍapam /

On [each] side of the stage should be built the Mattavāraṇī[1] and this should be furnished with four pillars and should be an equal in length to the stage, and its plinth should be a cubit and a half high.[2] And the plinth of the auditorium (*raṅgamaṇḍapa*) should be equal in height to that of the two [Mattavāraṇīs].

तस्यां माल्यं च [1]धूपं च गन्धं वस्त्रं तथैव च ।। 65 ।।
नानावर्णानि देयानि तथा भूतप्रियो बलिः । [2]पायसं तत्र दातव्यं स्तम्भानां [3]कुश [लाय तु] ।। 66 ।।
भोजने [4]कृसरं चैव दातव्यं ब्राह्मणाशनम् । एवं विधिपुरस्कारैः कर्तव्या मत्तवारणी ।। 67 ।।

tasyāṁ mālyaṁ ca dhūpaṁ ca gandhaṁ vastraṁ tathaiva ca // nānāvarṇāni deyāni tathā bhūtapriyo baliḥ / pāyasaṁ tatra dātavyaṁ stambhānāṁ kuśalāya tu // bhojane kṛsaraṁ caiva dātavyaṁ brāhmaṇāśanam / evaṁ vidhipuraskāraiḥ kartavyā mattavāraṇī //

At the time of building them (the two Mattavāraṇīs) garlands, incense, sweet, cloths of different colour as well as offerings agreeable to Bhūtas should be offered [to them].

And to ensure the good condition of the pillars, one should give to the Brahmins Pāyasa[3] and other eatables such as Kṛsara. The Mattavāraṇīs should be built up after observing all these rules.

63-65 (B.66b-68a; G. 67-68). 65-67 (B. 68b-70a; G. 69b-71a) 1. C. माल्यं च वस्त्रं च गन्धमाल्यं. 2. BC. आयमं, see Bṭh. 3. mss. कुशलैरधः. 4. B. कृसरां.

1. *matta-vāraṇi*—The word does not seem to occur in any Skt. dictionary. There is however a word *mattavāraṇa* meaning 'a turret or small room on the top of a large building, a veranda, a pavilion.' In Kṣīrasvāmin's commentary to the Amarakośa, *mattavāraṇaḥ* (see Oka's ed. p. 50). This is however not clear. *Mattavīraṇayor varaṇḍaka* mentioned in Subandhu's Vāsavadattā (ed. Jivananda, p. 33) is probably connected with this word. Śivarāma Tripāṭhi's commentery on this work does not give any clear idea about mattavāraṇa or *mattavāraṇayor varaṇḍaka*. But the word *mattavāraṇī* may be tentatively taken in the sense of a side-room'. Ag. seems to have no clear idea about it. See also Ag. (I. pp. 64-65). A Dictionary of Hindu Architecture, by P.K. Acharya (Allahabad, 1927) does not give us any light on this term.
2. According to a view expressed in the Ag. (I, p. 62) the plinth of the *mattavāraṇi* is a cubit and a half higher than that of the stage. The plinth of the auditorium is also to be at the same height as that of the *mattavāraṇī*. But nothing has been said about the height of the plinth of the tiring room. From the use of terms like *raṅgāvātaraṇa* (descending into the stage) it might appear that the plinth of the tiring room too, was higher than the stage. Weber however considered that the stage was higher. Indische Studien, XIV, p. 225 Keith, 'Skt. Drama, p. 360; cf. Levi, Le Theatre indein, i. 374, ii, 52.
3. Some scholars following Ag. are in favour of taking *rāṅgapīṭha* and *raṅgaśīrṣa* as two different parts of the playhouse (see D.R. Mankad, 'Hindu Theatre' in IHQ, VIII, 1932, pp. 480 ff, and IX, 1933,

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• THE STAGE •

रङ्गपीठं ततः कार्यं विधिदृष्टेन कर्मणा। रङ्गशीर्षं तु कर्तव्यं षट्दारुकसमन्वितम्॥ 68॥
raṅgapīṭhaṁ tataḥ kāryam vidhidṛṣṭena karmaṇā / raṅgaśīrṣaṁ tu kartavyaṁ ṣaṭdārukasamanvitam //

Then one should construct the stage after a due performance of all the acts prescribed by rules, and the stage should include six piece of wood.

कार्यं द्वारद्वयं चात्र नेपथ्यगृहकस्य तु। पूरणे मृत्तिका चात्र कृष्णा देया प्रयत्नतः॥ 69॥
लाङ्गलेन समुत्कृष्य [1]निर्लोष्टतृणशर्करा। लाङ्गले शुद्धवर्णौ तु धुर्यौ योज्यौ प्रयत्नतः॥ 70॥
कर्तारः पुरुषाश्चात्र येऽङ्गदोषविवर्जिताः। अहीनाङ्गैश्च वोढव्या मृत्तिका पीठकैर्नवैः॥ 71॥
kāryaṁ dvāradvayaṁ cātra nepathyagṛhakasya tu / pūraṇe mṛttikā cātra kṛṣṇā deyā prayatnataḥ // lāṅgalena samutkṛṣya nirloṣṭatṛṇaśarkarā / lāṅgale śuddhavarṇau tu dhuryau yojyau prayatnataḥ // kartāraḥ puruṣāścātra ye'ṅgadoṣavivarjitāḥ / ahīnāṅgaiśca voḍhavyā mṛttikā pīṭhakairnavaiḥ //

The tiring room should be furnished with two doors.[1] In filling up [the ground marked for the stage] the black earth should be used with great care. This earth is to be made free from stone chips, gravel and grass by the use of a plough to which are to be yoked two white draught animals. Those who will do [the ploughing] work should be free from physical defect of all kinds. And the earth should be carried in new baskets by persons free from defective limbs.

एवंविधैश्च[2] कर्तव्यं रङ्गशीर्षं प्रयत्नतः। कूर्मपृष्ठं न कर्तव्यं मत्स्यपृष्ठं तथैव च॥ 72॥
शुद्धादर्शतलाकारं [3]रङ्गपीठं प्रशस्यते। रत्नानि चात्र देयानि पूर्वं वज्रं विचक्षणैः॥ 73॥
वैदूर्यं[4] दक्षिणे चैव स्फटिकं पश्चिमे तथा। प्रवालमुत्तरे चैव मध्ये तु कनकं भवेत्॥ 74॥
evaṁvidhaiśca kartavyaṁ raṅgaśīrṣaṁ prayatnataḥ / kūrmapṛṣṭhaṁ na kartavyaṁ matsyapṛṣṭhaṁ tathaiva ca // śuddhādarśatalākāraṁ raṅgapīṭhaṁ praśasyate / ratnāni cātra deyāni pūrvaṁ vajraṁ vicakṣaṇaiḥ // vaidūryaṁ dakṣiṇe caiva sphaṭikaṁ paścime tathā / pravālamuttare caiva madhye tu kanakaṁ bhavet /

Thus one should carefully construct the plinth of the stage (*raṅgaśīrṣa*).[2] It must not be [convex] like the back of a tortoise or that of a fish. For a stage the

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68-71 (B. 71-74; G. 71b-75a) 72-74 (B. 75-77; G. 75b-78a) 1. B. तृणशर्वराम्. 2. B. एवं विधं प्रकर्तव्यं, 3. B. रङ्गशीर्षं. 4. B. वैडूर्यं

pp. 973 ff. ; V. Raghavan, "Theatre Architecture in Ancient India", Triveni IV-VI, (1931, 1933) also "Hindu Theatre", IHQ. IX, 1933. pp. 991 ff. I am unable to agree with them. For my arguments on this point see "The Hindu Theatre" in IHQ. IX, 1933 pp. 591 ff. and "The NŚ and the Abhinavabhārati" in IHQ. X, 1934 pp. 161 ff. see also note 3 on 86-92 below.

1. On this point the Hindu Theatre has a similarity with the Chinese theatre. A.K. Coomaraswamy, "Hindu Theatre" In IHQ. IX, 1933, p. 594.
2. See note 1 on 68. If *raṅgaśīrṣa* and *raṅgapīṭha* are taken to mean two different parts of the playhouse, the interpretation of the passage will lead us to unnecessary difficulty.

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ground which is as level as the surface of a mirror, is commendable. Jewels and precious stones should be laid underneath this by expert builders. Diamond is to be put in the east, *lapis lazuli* in the south, quartz in the west and coral in the north, in the centre gold.

• DECORATIVE WORK IN THE STAGE •

एवं रङ्गशिरः कृत्वा दारुकर्म प्रवर्तयेत्। ऊहप्रत्यूहसंयुक्तं नानाशिल्पप्रयोजितम्।। 75।।
नानासञ्चवनोपेतं बहुव्यालोपशोभितम्। भवेयुश्चात्र[1] विन्यस्ता विविधाः सालभञ्जिकाः।। 76।।
निर्यूहकुहरोपेतं[2] नानाग्रथितवेदिकम्। नानाविन्याससंयुक्तं चित्रजालगवाक्षकम्।। 77।।
सुपीठधारणीयुक्तं कपोतालीसमाकुलम्। नानाकुट्टिमविन्यस्तैः स्तम्भैश्चाप्युपशोभितम्।। 78।।
एवं काष्ठविधिं कृत्वा भित्तिकर्म प्रवर्तयेत्। स्तम्भं वा नागदन्तं वा वातायनमथापि वा।। 79।।
कोणं वा सप्रतिद्वारं द्वारविद्धं न कारयेत्।

evaṁ raṅgaśiraḥ kṛtvā dārukarma pravartayet / ūhapratyūhasaṁyuktaṁ nānāśilpaprayojitam // nānāsañcavanopetaṁ bahuvyālopaśobhitam /bhaveyuścātra vinyastā vividhāḥ sālabhañjikāḥ // niryūhakuharopetaṁ nānāgrathitavedikam / nānāvinyāsasaṁyuktaṁ citrajālagavākṣakam //supīṭhadhāraṇīyuktaṁ kapotālīsamākulam / nānākuṭṭimavinyastaiḥ stambhaiścāpyupaśobhitam // evaṁ kāṣṭhavidhiṁ kṛtvā bhittikarma pravartayet /stambhaṁ vā nāgadantaṁ vā vātāyanamathāpi vā // koṇaṁ vā sapratidvāraṁ dvāraviddhaṁ na kārayet /

The plinth of the stage having been constructed thus, one should start the wood-work which is based on a carefully thought out *(ūha-pratyūha-saṃyukta)*[1] [plan], with many artistic pieces such as decorative designs, carved figures of elephants, tigers and snakes. Many wooden statues also should be set up there, and this wood-work [should] include Niryūhas,[2] variously placed mechanized latticed windows, rows (*dhāraṇī)* of good seats, numerous dove-cots and pillars raised in different parts of the floor.[3] And the wood-work having been finished, the builders should set out to finish the walls. No pillars, bracket,[4] window, corner or door should face a door.[5]

कार्यः शैलगुहाकारो द्विभूमिर्नाट्यमण्डपः।। 80।।
मन्दवातायनोपेतो निर्वातो धीरशब्दभाक्। तस्मान्निवातः कर्तव्यः कर्तृभिर्नाट्यमण्डपः।। 81।।
गम्भीरस्वरता[3] येन कुतपस्य भविष्यति।

75-80. (B. 78-84a; g. 78b-83a). 81-82 (B. 84b-86a; G. 84-85) 1. C. अट्यलभञ्जिकाभिश्च सन नात् सालङ्कृतम्, 2. B. निहर्व्यूं. 3. After B.

1. *ūha* and *pratyūha* may also be taken as two architectural terms (see Ag. I, p. 63).
2. *niryūha* is evidently an architectural term, but it does not seem to have been explained clearly in any extant work. Ag's explanation does not give us much light.
3. In the absense of a more detailed description of the different parts of the wood-work, it is not possible to have a clear idea of them. Hence our knowledge of the passage remains incomplete till such a description is available in some authentic work.
4. *nāgadanta* means 'a bracket'. The word occurs in Vātsyāyana's Kāmasūtra, I, 5.4).
5. On this passage see Ag.

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kāryaḥ śailaguhākāro dvibhūmirnāṭyamaṇḍapaḥ //mandavātāyanopeto nirvāto dhīraśabdabhāk / tasmānnivātaḥ kartavyaḥ kartṛbhirnāṭyamaṇḍapaḥ // gambhīrasvaratā yena kutapasya bhaviṣyati /

The playhouse should be made like a mountain cavern[1] and it should have two floors[2] [on two different levels] and small windows; And it should be free from wind and should have good acoustic quality. For [in such a playhouse] made free from the interference of wind, voice of actors and singers as well as the sound of musical instruments[3] will acquire volume.

भित्तिकर्मविधिं कृत्वा भित्तिलेपं प्रदापयेत्।। 82 ।।
सुधाकर्म तथैवास्य कुर्याद् बाह्यं प्रयत्नतः। भित्तिष्वथ च लिप्तासु परिमृष्टासु सर्वतः।। 83 ।।
समासु जातशोभासु चित्रकर्म प्रवर्तयेत्। चित्रकर्मणि चालेख्याः पुरुषाः स्त्रीजनास्तथा।। 84 ।।
लताबन्धाश्च कर्तव्याश्चरितं चात्मभोगजम्। एवं विकृष्टं कर्तव्यं नाट्यवेश्म प्रयोक्तृभिः।। 85 ।।

bhittikarmavidhiṁ kṛtvā bhittilepaṁ pradāpayet // sudhākarma tathaivāsya kuryād bāhyaṁ prayatnataḥ / bhittiṣvatha ca liptāsu parimṛṣṭāsu sarvataḥ // samāsu jātaśobhāsu citrakarma pravartayet / citrakarmaṇi cālekhyāḥ puruṣāḥ strījanāstathā // latābandhāśca kartavyāścaritaṁ cātmabhogajam / evaṁ vikṛṣṭaṁ kartavyaṁ nāṭyaveśma prayoktṛbhiḥ //

The construction of walls being finished, they should be plastered and carefully white-washed. After they have been smeared [with plaster and lime], made perfectly clean and beautifully plain, painting should be executed on them. In this painting should be depicted creepers, men, women, and their amorous exploits.[4] Thus, the architect should construct a playhouse of the oblong type.

• DESCRIPTION OF A SQUARE PLAYHOUSE •

[1]अतः परं प्रवक्ष्यामि चतुरस्रस्य लक्षणम्। समन्ततस्तु कर्तव्या हस्ता द्वात्रिंशदेव तु।। 86 ।।
शुभभूमिविभागस्थो नाट्यज्ञैर्नाट्यमण्डपः। यो विधिः पूर्वमुक्तस्तु लक्षणं मङ्गलानि च।। 87 ।।
[2]चतुरस्रस्य तान्येव कारयेन्नाट्यवेश्मनः। चतुरस्रं समं कृत्वा सूत्रेण प्रविभज्य च।। 88 ।।
बाह्यत सर्वतः कार्या भित्तिः श्लिष्टेष्टका दृढा। तत्राभ्यन्तरतः कार्या [3]रङ्गपीठे यथादिशम्।। 89 ।।

87, repeats 19. 82-85 (B. 87b-90; G. 86b-89a) 87 (B. 90-96a; G. 89b-95). 88-89 (B. 90-96a; G. 89b-95). 1. गाम्भीर्यं सुस्वरत्वं च कुतपस्व भवेदिति. पुनरेबहि. 2. B.विकृष्टे तान्यशेषानि चतुरस्रेऽपि कारयेत्. 3. B. रङ्गपीठेऽपरिस्थितम्.

1. The pillars of the playhouse being of wood, the roof was in all probability thatched, and in the forms of a pyramid with four sides, Probably that was to give it the semblance of a mountain cavern.
2. The two floors mentioned here seem to refer to floors of different heights which the auditorium, *mattavāraṇi* and the stage have, See 63-65 above and note 2 on it According to some old commentators *dvibbūmi* indicated a two-storied playhouse while others were against such a suggestion. See Ag. (1, p. 65).
3. *kutapa*—This word has been explained twice by Ag. as musical instruments. See (I, pp. 73 and 186). But in two other places (I, p. 65) and (I, p. 214) he explains it differently.
4. *ātmabhogajām* literally means 'due to self-indulgence or enjoyment of the self'. Compare with this description the decorative paintings in the Ajanta caves.

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दश प्रयोक्तृभिः स्तम्भाः शक्ता मण्डपधारणे। स्तम्भानां [1]बाह्यतश्चापि सोपानाकृति पीठकम्।। 90।।
इष्टकादारुभिः कार्यं प्रेक्षकाणां निवेशनम्। हस्तप्रमाणैरुत्सेधैर्भूमिभागसमुत्थितैः।। 91।।
रङ्गपीठावलोक्यं च कुर्यादासनजं विधिम्।

ataḥ paraṁ pravakṣyāmi caturasrasya lakṣaṇam / samantatastu kartavyā hastā dvātriṁśadeva tu // śubhabhūmivibhāgastho nāṭyajñairnāṭyamaṇḍapaḥ / yo vidhiḥ pūrvamuktastu lakṣaṇaṁ maṅgalāni ca // caturasrasya tānyeva kārayennāṭyaveśmanaḥ / caturasraṁ samaṁ kṛtvā sūtreṇa pravibhajya ca // bāhyataḥ sarvataḥ kāryā bhittiḥ śliṣṭeṣṭakā dṛḍhā / tatrābhyantarataḥ kāryā raṅgapīṭhe yathādiśam // daśa prayoktṛbhiḥ stambhāḥ śaktā maṇḍapadhāraṇe / stambhānāṁ bāhyataścāpi sopānākṛti pīṭhakam // iṣṭakādārubhiḥ kāryaṁ prekṣakāṇāṁ niveśanam / hastapramāṇairutsedhairbhūmibhāgasamutthitaiḥ // raṅgapīṭhāvalokyaṁ ca kuryādāsanajaṁ vidhim /

Now, I shall speak of the characteristics of that of the square[1] type. A plot of land, thirtytwo cubits in length and breadth, is to be measured out in an auspicious moment, and on it the playhouse should be erected by experts in dramatic art. Rules, definitions and propitiatory ceremonies mentioned before [in case of a playhouse of the oblong type] will also apply in case of that of the square type. It should be made perfecly square and divided into requisite parts[2] by holding the string [of measurement], and its outer walls should be made with strong bricks very thickly set together. And inside the stage and in proper directions [the architect] should raise ten pillars[3] capable of supporting the roof. Outside the pillars, seats should be constructed in the form of a staircase by means of bricks and wood, for the accommodation of the spectators. Successive rows of seats should be made one cubit higher than those preceding them, and the lowest row of seats being one cubit higher than the floor. And all these seats should overlook the stage.

षडन्यान् अन्तरे चैव पुनः स्तम्भान् यथादिशम्।। 92।।
विधिना स्थापयेत् तज्ज्ञो दृढान् मण्डपधारणे। अष्टौ स्तम्भान् पुनश्चैव तेषामुपरि कल्पयेत्।। 93।।
संस्थाप्यं[2] च पुनः पीठमष्टहस्तप्रमाणतः। तत्र स्तम्भाः प्रदातव्यास्तज्ज्ञैर्मण्डपधारणे।। 94।।
धारणीधारितास्ते[3] च शालस्त्रीभिरलंकृता।

90-92 (B. 90-96a; G. 89b-95). 93-94 (B. 97b-105a; C. 96-104a) 1. C. बाह्यतः स्थाप्य. 2. B. बिद्धास्यमष्टहस्तं च पीठं तेषु ततो न्यसेत्. 3. B. धारणीधारणा.

1. *caturasra* gives rise to NIA, *cauras* or *coras*.
2. The exact nature of this division is not clear from the passage. The view expressed by Ag. (I, p. 66) on this point does not seem to be convincing.
3. The position of these ten pillars and others mentioned afterwards is not clear from the text. Whatever is written on this point in Ag.'s commentary is equally difficult to understand. Those who are interested in the alleged view of Ag., may be referred to articles of D.R. Manked and V. Raghavan (*loc.cit.*). See also D. Subha Rao's article in the Journal of the Oriental Inst. Baroda, vol. II, pp. 190 ff.

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ṣaḍanyān antare caiva punaḥ stambhān yathādiśam // vidhinā sthāpayet tajjño dṛḍhān maṇḍapadhāraṇe / aṣṭau stambhān punaścaiva teṣāmupari kalpayet // saṁsthāpyaṁ ca punaḥ pīṭhamaṣṭahastapramāṇataḥ / tatra stambhāḥ pradātavyāstajjñairmaṇḍapadhāraṇe // dhāraṇīdhāritāste ca śālastrībhiralaṁkṛtā /

In the interior of the playhouse six more strong pillars capable of supporting the roof should be raised in suitable positions and with [proper] ceremonies (*i.e.* with those mentioned before). And in addition to these, eight more pillars should be raised by their side. Then after raising [for the stage or *raṅgapīṭha*] a plinth eight cubit [square, more] pillars should be raised to support the roof of the playhouse. These [pillars] should be fixed to the roof by proper fasteners, and be decorated with figurines of 'woman-with-a-tree' (*sālastrī-śālabhañjikā*).[1]

नैपथ्यगृहकं चैव ततः कार्यं [1]प्रयोक्तृभिः ।। 95 ।।
द्वारं चैकं भवेत् [2]तस्य रङ्गपीठप्रवेशने[3] । जनप्रवेशनं [4]चैवमाभिमुख्येन कारयेत् ।। 96 ।।
रङ्गस्याभिमुखं कार्यं द्वितीयं द्वारमेव तु । अष्टहस्तं तु कर्तव्यं रङ्गपीठं प्रमाणतः ।। 97 ।।
चतुरस्रं समतलं वेदिकासमलंकृतम् । पूर्वप्रमाणनिर्दिष्टा कर्तव्या मत्तवारणी ।। 98 ।।
चतुःस्तम्भसमायुक्ता वेदिकायास्तु पार्श्वतः । समुन्नतं समं चैव [5]रङ्गपीठं तु कारयेत् ।। 99 ।।
विकृष्टे[6] तून्नतं कार्यं चतुरस्रे समं तथा । एवमेतेन विधिना चतुरस्रं गृहं भवेत् ।। 100 ।।

naipathyagṛhakaṁ caiva tataḥ kāryaṁ prayoktṛbhiḥ //dvāraṁ caikaṁ bhavet tasya raṅgapīṭhapraveśane / janapraveśanaṁ caivamābhimukhyena kārayet // raṅgasyābhimukhaṁ kāryaṁ dvitīyaṁ dvārameva tu / aṣṭahastaṁ tu kartavyaṁ raṅgapīṭhaṁ pramāṇataḥ // caturasraṁ samatalaṁ vedikāsamalaṁkṛtam / pūrvapramāṇanirdiṣṭā kartavyā mattavāraṇī //catuḥstambhasamāyuktā vedikāyāstu pārśvataḥ / samunnataṁ samaṁ caiva raṅgapīṭhaṁ tu kārayet // vikṛṣṭe tūnnataṁ kāryaṁ caturasre samaṁ tathā /evametena vidhinā caturasraṁ gṛhaṁ bhavet //

After all these have been made, one should carefully construct the tiring room. It should have one door leading to the stage through which persons should enter with their face towards [the spectators]. There should also be a second door facing the auditorium. The stage [of the square playhouse] should be eight cubits in length and in breadth. It should be furnished with an elevated plinth with plain surface, and its Mattavāraṇī should be made according to the measurement prescribed before (*i.e.* in case of the along type of playhouse). The Mattavāraṇī should be made with four pillars by the side[2] of the plinth [mentioned above].

95-100 (B. 97b-105a; C. 96-104a) 1. B. प्रयत्नतः 2. B. तत्र. 3. B. -प्रवेशनं. 4. B. चान्यदाभि- 5. B. रङ्गशीर्षं. 6. C. विकृष्टेऽप्युन्नतं.

1. *śālastri=śāla-bhañjikā* (see A.K. Coomaraswamy, 'The Women and tree or śālabhañjikā in Indian literature,' in Acta Orientalia, vol. VIII, also cf. this author's Yakṣas, Part II, p. II).
2. Both the sides are meant. There should be two *mattavāraṇis* as in the case of an oblong medium (*vikṛṣṭa-madhya*) playhouse described before (17, 32-35).

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The stage should be either more elevated of the this plinth of equal to it in height. In case of a playhouse of the oblong *(vikṛṣṭa)* type, it should be higher than the stage, whereas in a playhouse of the square type it should have a height equal to that of the stage. These are the rules according to which a square type playhouse is to be built.

त्र्यस्रस्य[1] मण्डपस्यापि संप्रवक्ष्यामि लक्षणम्। त्र्यस्रं त्रिकोणं कर्तव्यं नाट्यवेश्म-
प्रयोक्तृभिः॥ 101॥
मध्ये त्रिकोणमेवास्य रङ्गपीठं कारयेत्। द्वारमेकेन[2] कोणेन कर्तव्यं तु प्रवेशने॥ 102॥
द्वितीयं चैव कर्तव्यं रङ्गपीठस्य पृष्ठतः। विधिर्यश्चतुरस्रस्य भित्तिस्तम्भसमाश्रयः॥ 103॥
स तु सर्वः प्रयोक्तव्यः त्र्यस्रस्यापि प्रयोक्तृभिः। एवमेतेन विधिना कार्यं नाट्यगृहं बुधैः॥ 104॥
अत ऊर्ध्वं प्रवक्ष्यामि [3]पूजामेषां यथाविधि।

tryasrasya maṇḍapasyāpi saṁpravakṣyāmi lakṣaṇam / tryasraṁ trikoṇaṁ kartavyaṁ nāṭyaveśma prayoktṛbhiḥ // madhye trikoṇamevāsya raṅgapīṭhaṁ kārayet / dvāramekena koṇena kartavyaṁ tu praveśane // dvitīyaṁ caiva kartavyaṁ raṅgapīṭhasya pṛṣṭhataḥ / vidhiryaścaturasrasya bhittistambha-samāśrayaḥ // sa tu sarvaḥ prayoktavyaḥ tryasrasyāpi prayoktṛbhiḥ / evametena vidhinā kāryaṁ nāṭyagṛhaṁ budhaiḥ // ata ūrdhvaṁ pravakṣyāmi pūjāmeṣāṁ yathāvidhi /

॥ इति भारतीये नाट्यशास्त्रे प्रेक्षागृहलक्षणं नाम द्वितीयोऽध्यायः॥2॥
// iti bhāratīye nāṭyaśāstre prekṣāgṛhalakṣaṇaṁ nāma dvitīyo'dhyāyaḥ //

• DESCRIPTION OF A TRIANGULAR PLAYHOUSE •

Now, I shall speak about the characteristics of the triangular *(tryasra)* type of playhouse. By the builders, a playhouse with three corners should be built, and the stage in it also should be made triangular. In one corner of the playhouse there should be a door, and a second door should be made at the back of the stage. Rules regarding walls and pillars[1] which hold good in case of a playhouse of the square type, will be applicable in case of the triangular type.[2] These are the rules according to which different types of playhouse are to be constructed by the learned. Next I shall describe to you the [propitiatory] Pūjā in this connexion.

Thus, ends chapter II of Bharata's Nāṭyaśāstra,
which treats of the Description of the Playhouse.

101-104 (B. 104-111; G. 104b-108). 1. B. अतः परं प्रवक्ष्यामि त्यमृगेहस्य लक्षणम् 2. B. द्वारं तेनैव. 3. B. पूजामेवं.

1. It is not clear how the triangular playhouse will have pillar like those of other types.
2. No *mattavāraṇī* has been prescribed in case of the Triangular playhouse.

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तृतीयोऽध्यायः (3)

रङ्गदैवतपूजाविधानम्

Chapter - III

PŪJĀ TO THE GODS OF THE STAGE

• CONSECRATION OF THE PLAYHOUSE •

सर्वलक्षणसम्पन्ने कृते नाट्यगृहे शुभे। गावो वसेयुः सप्ताहं सह जप्यपरैर्द्विजैः।। 1।।
ततोऽधिवासयेद् वेश्म रङ्गपीठं तथैव च। मन्त्रपूतेन तोयेन प्रोक्षिताङ्गो निशागमे।। 2।।
यथास्थानान्तरगतो दीक्षितः प्रयतः शुचिः। त्रिरात्रोपोषितो भूत्वा[1] नाट्याचार्योऽहताम्बरः।। 3।।
नमस्कृत्य महादेवं सर्वलोकेश्वरं भवम्। पद्मयोनिं सुरगुरुं विष्णुमिन्द्रं गुहं तथा।। 4।।
सरस्वतीं च लक्ष्मीं च सिद्धिं मेधां स्मृतिं मतिम्। सोमं सूर्यं च मरुतो लोकपालांस्तथाश्विनौ।। 5।।
मित्रमग्निं सुरान् रुद्रान् वर्णान् कालं कलिं तथा। मृत्युं च नियतिं चैव कालदण्डं तथैव च।। 6।।
विष्णुप्रहरणं चैव नागराजं च वासुकिम्। वज्रविद्युत्समुद्रांश्च गन्धर्वाप्सरसो मुनीन्।। 7।।
तथा नाट्यकुमारीश्च[2] महाग्रामण्यमेव च। यक्षांश्च गुह्यकांश्चैव भूतसंघांस्तथैव च[3]।। 8।।

sarvalakṣaṇasampanne kṛte nāṭyagṛhe śubhe / gāvo vaseyuḥ saptāhaṁ saha japyaparairdvijaiḥ // tato'dhivāsayed veśma raṅgapīṭhaṁ tathaiva ca / mantrapūtena toyena prokṣitāṅgo niśāgame // yathāsthānāntaragato dīkṣitaḥ prayataḥ śuciḥ / trirātropoṣito bhūtvā nāṭyācāryo'hatāmbaraḥ // namaskṛtya mahādevaṁ sarvalokeśvaraṁ bhavam / padmayoniṁ suraguruṁ viṣṇumindraṁ guhaṁ tathā // sarasvatīṁ ca lakṣmīṁ ca siddhiṁ medhāṁ smṛtiṁ matim / somaṁ sūryaṁ ca maruto lokapālāṁstathāśvinau // mitramagniṁ surān rudrān varṇān kālaṁ kaliṁ tathā / mṛtyuṁ ca niyatiṁ caiva kāladaṇḍaṁ tathaiva ca // viṣṇupraharaṇaṁ caiva nāgarājaṁ ca vāsukim / vajravidyutsamudrāṁśca gandharvāpsaraso munīn // tathā nāṭyakumārīśca mahāgrāmaṇyameva ca / yakṣāṁśca guhyakāṁścaiva bhūtasaṁghāṁstathaiva ca //

In the auspicious playhouse constructed with all the characteristics [mentioned above] cows, and Brahmins muttering [proper Mantras] should be made to dweil for a week. Then the master of the dramatic art who has been initiated [for the purpose] and has put on new cloths, fasted for three days, lived away from his bedroom (lit., the dwelling house), has kept his senses under control and has [thus] become purified, will besprinkle his limbs with water over which purificatory Mantras have been muttered, and consecrate the playhouse. This [consecration] should take place after he has made obeisance to the great god

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1-8. (B. 1-7, 9; G. 1-7, 9) 1. B. नायकोऽहतवस्त्रधृक्. C. सेन्दु. 2. Bṭh तथा ग्रामाधिदेवताः. B.G. read before.
3. भूतान् पिशाचान् ग्रक्षांश्च गुह्यकांश्च महोरगान्। असुरान् नाट्यविघ्नांश्च तथान्धान् देवराक्षसान्.

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Śiva, the lord of all the regions. Brahmā who sprung from the lotus, Bṛhaspati, the preceptor of gods, Viṣṇu, Guha (Kārtikeya), Sarasvatī, Lakṣmī, Siddhi, Medhā, Smṛti, Matī, Candra (Moon), Sūrya (sun), Winds, Guadians of all directions, Aśvins, Mitra, Agni, and other gods, such as Rudra, Varuṇas[1], Kāla[2], Kali[3], Yama, Niyati, the Scepter of Yama[4], Weapons of Viṣṇu[5], the Lord of the Nāgas (Serpents), the Lord of the birds (Garuḍa), Thunderbolt, Lightning, Seas, Gandharvas, Apsarās, Sages, Nāṭya-maids[6], Mahāgrāmaṇī (the great leader of Gaṇas)[7], Yakṣas, Guhyakas[8] and the hosts of Bhūtas.

एतांश्चान्यांश्च [1]देवर्षीन् [2]प्रणिपत्य कृताञ्जलिः। यथास्थानस्थितान् देवान् निमन्त्र्यैतद्वचो वदेत्॥ 9॥
[3]भवद्भिर्नो निशायां तु कर्तव्यः संपरिग्रहः। साहाय्यं चैव दातव्यमस्मिन्नाट्ये सहानुगैः॥ 10॥

etāṁścānyāṁśca devarṣīn praṇipatya kṛtāñjaliḥ / yathāsthānasthitān devān nimantryaitadvaco vadet // bhavadbhirno niśāyāṁ tu kartavyaḥ saṁparigrahaḥ / sāhāyyaṁ caiva dātavyamasminnāṭye sahānugaiḥ //

Having made obeisance to these, and other divine sages (*devarṣi*), he should with folded palms invoke all the gods to their respective positions, and say, " Ye, holy ones, should take us under your protection during the night, and ye with your followers should offer us assistance in this dramatic performance."

• OFFERING PŪJĀ TO THE JARJARA •

संपूज्य[4] देवताः सर्वाः कुतपं [5]संप्र[पू]ज्य च। जर्जराय प्रयुञ्जीत पूजां नाट्यप्रसिद्धये॥ 11॥

9-10 (B. 10-11; G. 10-11) 11 (B. 12-14; G. 12-14). 1. राजर्षीन्, 2. B. प्रणम्य रचिताञ्जलिः; 3. B. भगवद्भिः निशायां नः. 4. Bṭh देवताः सर्वाः; B.G. सर्वान् एकत्र. 5. B.G. सम्प्रयुज्य.

1. *varṇas*—No gods called *varṇas* are to be met with in any other work. They may be taken as deities ruling specially over the four *varṇas* of people.
2. Kāla—There are several legendary heroes (gods, sages and Asuras) of this name ; see Vidyalankar, JK. *sub voce.*
3. Kali—There are many legendary heroes of this name, see JK. *sub voce.*
4. See note 5 below.
5. Weapons of Viṣṇu appear as deities in the Act. 1 of Bhāsa's Bāla.
6. *nāṭyakumārī*—Such goddesses are possibly mentioned nowehere else.
7. *mahāgrāmāṇi[*—The great leader of Gaṇas. It is very difficult to accept Ag's identification of *mahāgrāmaṇi[* with Gaṇapati (*mahāgrāmaṇir gaṇapatih[*). For in 58 below occurs the term *mahāgaṇesvara* (in the plural number) indicating the different leaders of Gaṇas who followed Śiva. One of such leaders has been mentioned there as Nandīśvara (Nandin). Besides this the term Gaṇeśa (the leader of Gaṇas) has also been applied to Śiva in 47 below. In describing *piṇḍībandhas* the *piṇḍi[* of Gaṇeśvara has been named as *daskṣayajña-vimardini* (IV, 260). This too shows that the words *gaṇeśvara, grāmaṇī* or *mahāgrāmaṇī* meant simply the leader, one of the leaders or the great leader of Gaṇas. The fully developed Gaṇapati seems to be non-existent at the time when the NŚ. was composed. Our suspicion in the matter seems to be corroborated by the variant *tathā grāmādhi-devatā* recorded in the ms *ṭha* of B. for *mahāgrāmaṇyam*, Gaṇapati seems to be a late entrant into the Hindu pantheon. He is not mentioned in any one of the old Purāṇas. Only the Varāha, Vāmana, Garuḍa and Brahma-vaivarta P. which are late, know the deity (Winternitz, Gaṇesa (Hindu Law and Custom, pp. 42-44).
8. Kālidāsa makes no distinction between Yakṣa and Guhyaka, See Meghadūta, 1 and 5.

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त्वं महेन्द्रप्रहरणं सर्वदानवसूदनम्। निर्मितं सर्वदेवैश्च [1]सर्वविघ्ननिबर्हणम्।। 12।।
नृपस्य[2] विजयं शंस रिपूणां च पराजयम्[3]। गोब्राह्मणशिवं[4] चैव नाट्यस्य च विवर्धनम्।। 13।।
saṁpūjya devatāḥ sarvāḥ kutapaṁ saṁpra[pū]jya ca / jarjarāya prayuñjīta pūjāṁ nāṭyaprasiddhaye // tvaṁ mahendrapraharaṇaṁ sarvadānavasūdanam / nirmitaṁ sarvadevaiśca sarvavirnanibarhaṇam // nṛpasya vijayaṁ śaṁsa ripūṇāṁ ca parājayam / gobrāhmaṇaśivaṁ caiva nāṭyasya ca vivardhanam //

Having worshipped [thus] all the gods as well as all the musical instruments *(kutapa)*[1] he should offer Pūjā to the Jarjara[2] for attaining good success at the performance [and pray to it as follows]." Thou art Indra's weapon killing all the demons; thou hast been fashioned by all the gods, and thou art capable of destroying all the obstacles; bring victory to the king and defeat to his enemies, welfare to cows and Brahmins, and progress to dramatic undertakings".

एवं कृत्वा यथान्यायमुषित्वा[5] नाट्यमण्डपे। निशायां च प्रभातायां पूजनं प्रक्रमेद् [6]इह।। 14।।
आर्द्रायां वा मघायां वा याम्ये पूर्वेषु वा त्रिषु। आश्लेषामूलयोर्वापि कर्तव्यं रङ्गपूजनम्।। 15।।
evaṁ kṛtvā yathānyāyamuṣitvā nāṭyamaṇḍape / niśāyāṁ ca prabhātāyāṁ pūjanaṁ prakramed iha // ārdrāyāṁ vā maghāyāṁ vā yāmye pūrveṣu vā triṣu / āśleṣāmūlayorvāpi kartavyaṁ raṅgapūjanam //

After proceeding thus according to rules and staying in the playhouse for the night, he (the master of the dramatic art) should begin Pūjā as soon as it is morning. This Pūjā connected with the stage should take place under the asterism Ārdrā (*Alpha-Orionis)* or Maghā (*Regulus)* or Yāmyā (*Musca)* or Pūrvaphālgunī (*Delta-Leonis)* or Pūrvāṣāḍha (*Delta-Sagittarii)* or Pūrvabhādrapada (*Alpha-Pegasi)* or Aśleṣā (*Hydrae)* or Mūla (*Lambha-Scorpionis).*

आचार्येण सुयुक्तेन शुचिना दीक्षितेन च। रङ्गस्योद्योतनं कार्यं दैवतानां च पूजनम्।। 16।।
ācāryeṇa suyuktena śucinā dīkṣitena ca / raṅgasyodyotanaṁ kāryaṁ daivatānāṁ ca pūjanam //

The stage should be illuminated and the Pūjā of the gods in its connexion should be performed by the master of the dramatic art (*ācārya)* after he has purified his body, concentrated his mind [to these acts] and initiated himself [to the Pūjā].

• INSTALLATION OF THE GODS •

दिनान्ते दारुणे घोरे मुहूर्ते भूतदैवते। आचम्य च यथान्यायं दैवतानि निवेशयेत्।। 17।।
dināṁte dāruṇe ghore muhūrte bhūtadaivate / ācamya ca yathānyāyaṁ daivatāni niveśayet //

12-13 (B. 12-14; G. 12-14) 14-15 (B.G. 15-16, G. 15-16) 16 (B.17; G. 17). 17 (B.18; G. 18). 1. C. सर्वविघ्ननिवारणम्. 2. C. नृपाय. 3. C. देहि. 4. C. ब्राह्मणहितं 5. B. उपास्य. 6. C. बुधः

1. See below 72-73 note 3. The reading *saṃprayujya* in all editions and mss. seems to be wrong. It should be emended as *samprapūjya.*
2. See 73-81 below.

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During the concluding moments of the day, which are considered to be hard and full of evils, and are presided over by Bhūtas, one should perform Ācamana[1] and cause the gods to be installed.

रक्ताः प्रतिसरास्तत्र रक्तगन्धाश्च पूजिताः। रक्ताः सुमनसश्चैव यच्च रक्त फलं भवेत्।। 18।।
यवैः सिद्धार्थकैर्लाजैरक्षतैः शालितण्डुलैः। नागपुष्पस्य चूर्णेन वितुषाभिः प्रियङ्गुभिः।। 19।।
एतैर्द्रव्यैर्युतं कार्यं दैवतानां निवेशनम्।

raktāḥ pratisarāstatra raktagandhāśca pūjitāḥ / raktāḥ sumanasaścaiva yacca rakta phalaṁ bhavet // yavaiḥ siddhārthakairlājairakṣataiḥ śālitaṇḍulaiḥ / nāgapuṣpasya cūrṇena vituṣābhiḥ priyaṅgubhiḥ // etairdravyairyutaṁ kāryaṁ daivatānāṁ niveśanam /

[Along with these gods] should be [taken] red thread-bangle *(pratisarā)*[2], the best kind of red sandal, red flowers and red fruits. [With these and] articles such as barley, white mustard, sunned rice, Nāgapuṣpa[3] powder and husked saffron *(priyaṅgu)*[4], the gods should be installed.

• THE MAṆḌALA FOR INSTALLING THE GODS •

आलिखेन मण्डलं पूर्वं यथास्थानं यथाविधि।। 20।।

ālikhena maṇḍalaṁ pūrvamyathāsthānaṁ yathāvidhi //

In this ceremony one should draw in proper place a Maṇḍala according to the manner prescribed.

समन्ततस्तु कर्तव्या हस्ताः षोडश [1]मण्डले। द्वाराणि चात्र कुर्वीत विधिना च चतुर्दिशम्।। 21।।

samantatastu kartavyā hastāḥ ṣoḍaśa maṇḍale / dvārāṇi cātra kurvīta vidhinā ca caturdiśam //

This maṇḍala should be sixteen Tālas *(hasta)*[5] square and it should have doors on all its four sides.

मध्ये चैवात्र कर्तव्ये द्वे रेखे तिर्यगूर्ध्वगे। तयोः कक्ष्याविभागेन दैवतानि निवेशयेत्।। 22।।

madhye caivātra kartavye dve rekhe tiryagūrdhvage / tayoḥ kakṣyāvibhāgena daivatāni niveśayet //

18-20 (B.19-11a, G. 19-(21a). 20b (B. 21b; G. 21b 21 (B.22; G. 22) 22. (B. 23; G. 23). 1. B. मण्डलं, C. मण्डलैः.

1. *ācamana*—ceremonial rinsing of the mouth by sipping water from the palm of the hand.
2. *pratisarā—sūtra-vinirmita-granthi-mantaḥ kaṅkaṇaviśeṣaḥ[*, Ag. (I, p. 74).
3. *nāgapuṣpa*=the *campaka* tree (Apte), but Ag. says *nāgapuṣpaṃ nāgadantaḥ.*
4. *priyaṅgu*=saffron, and not the fruit of the priyaṅgu creeper.
5. *hasta* in this passage is to be interpreted as *hasta-tala* or *tāla i.e.* the interval between the tips of the thumb and the middle-finger stretched in opposite directions. SR. VII. 1046. Otherwise it will be impossible to accomodate the *maṇḍala* on the stage which is eight cubits wide (See II. 33-35). The ancient commentators like Śaṅkuka and others pointed out how absurd it would be to take *hasta* in the passage in the sense of cubit, (see Ag. I, p. 75).

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In its middle should be drawn two lines vertically and horizontally (*i.e.* parallel to the sides), and in the apartments made by these lines, should be installed the different gods.

पद्मोपविष्टं ब्रह्माणं [1]तस्य मध्ये निवेशयेत्। आदौ निवेश्यो भगवान् सार्धं भूतगणैर्भवः[2] ।। 23 ।।
नारायणो महेन्द्रश्च [3]स्कन्दार्कावश्विनौ शशी। सरस्वती च लक्ष्मीश्च श्रद्धा मेधा च पूर्वतः ।। 24 ।।
पूर्वदक्षिणतो वह्निर्निवेश्यः स्वाहया सह। विश्वेदेवाश्च गन्धर्वा रुद्राश्च ऋषयस्तथा ।। 25 ।।
दक्षिणेन निवेश्यस्तु यमो मित्रस्तु सानुगः। पितॄन् पिशाचानुरगान् गुह्यकांश्च निवेशयेत् ।। 26 ।।
नैर्ऋत्यां राक्षसांश्चैव सर्वभूतान्निवेशयेत्। पश्चिमायां समुद्रांश्च वरुणं यादसां पतिम् ।। 27 ।।
वायव्यां वै दिशि तथा सप्तवायून् निवेशयेत्। [4]निवेशयेच्च तत्रैव गरुडं पक्षिभिः सह ।। 28 ।।
उत्तरस्यां दिशि तथा धनदं संनिवेशयेत्। नाट्यस्य मातृश्च तथा [5]यक्षानथ सगुह्यकान् ।। 29 ।।
तथैवोत्तरपूर्वायां नन्दिनं च गणेश्वरान्। ब्रह्मर्षिभूतसंघाश्च यथाभागं निवेशयेत् ।। 30 ।।

padmopaviṣṭaṁ brahmāṇaṁ tasya madhye niveśayet / ādau niveśyo bhagavān sārdhaṁ bhūtagaṇairbhavaḥ // nārāyaṇo mahendraśca skandārkāvaśvinau śaśī / sarasvatī ca lakṣmīśca śraddhā medhā ca pūrvataḥ // pūrvadakṣiṇato vahnirniveśyaḥ svāhayā saha / viśvedevāśca gandharvā rudrāśca ṛṣayastathā // dakṣiṇena niveśyastu yamo mitrastu sānugaḥ / pitṝn piśācānuragān guhyakāṁśca niveśayet // nairṛtyāṁ rākṣasāṁścaiva sarvabhūtānniveśayet / paścimāyāṁ samudrāṁśca varuṇaṁ yādasāṁ patim // vāyavyāṁ vai diśi tathā saptavāyūn niveśayet / niveśayecca tatraiva garuḍaṁ pakṣibhiḥ saha // uttarasyāṁ diśi tathā dhanadaṁ saṁniveśayet / nāṭyasya mātṝśca tathā yakṣānatha saguhyakān // tathaivottarapūrvāyāṁ nandinaṁ ca gaṇeśvarān / brahmarṣibhūtasaṁghāśca yathābhāgaṁ niveśayet //

In the middle of this (*maṇḍala)*, should be put Brahmā who has lotus as his seat[1]. Then one should first of all put in the east Śiva with his host of Bhūtas, Nārāyaṇa (Viṣṇu), Indra, Skanda (Kārttikeya), Sūrya, Aśvins, Candra, Sarasvatī, Lakṣmī, Śraddhā and Medhā, in the south-east; Agni, Svāhā, Viśvedevas, Gandharvas, Rudras and Ṛṣis, in the south; Yama, Mitra with his followers, Pitṛs, Piśācas, Uragas and Guhyakas, in the south-west; the Rākṣasas and all the Bhūtas, in the west the Seas and Varuṇa, in the north-west; the Seven winds[2] and Garuḍa with other birds, in the north; Kubera, Mothers of the Nāṭya, Yakṣas with their followers, in the north-east; leaders of Gaṇas such as Nandī, Brahmarṣis and the host of Bhūtas in their proper places.

स्तम्भे सनत्कुमारं तु दक्षिणे दक्षमेव च। ग्रामण्यं चोत्तरे स्तम्भे पश्चिमे स्कन्दमेव च ।। 31 ।।

23-30 (B. 24-31; G. 24-31) 24-30 (B. 24-31; G. 24-31) 31 (B. 32; G. 32) 1. C. रङ्गमध्ये. 2. C. शिवः 3. B. स्कन्दः सूर्यो. 4. B. तत्रैव विनिवेश्यस्तु गरुडः. C. कुवेरं च सर्वैरनुचरैः सह, 5. C. यक्षानथ सगुह्यकान्.

1. According to Ag. a lotus is to be described in the centre of *maṇḍala.*
2. For the seven winds see the Vāmana P. (see Vidyalankar, JK. *sub voce*).

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stambhe sanatkumāraṁ tu dakṣiṇe dakṣameva ca /grāmaṇyaṁ cottare stambhe paścime skandameva ca //

And [in the eastern] pillar should be placed Sanatkumāra[1], in the southern one Dakṣa[2], in the northern one Grāmaṇi (lit. leader of Gaṇas)[3] and in the western one Skanda (Kārttikeya).

अनेनैव विधानेन यथास्थानं यथाविधि। [1]वर्णरूपान्विताः सर्वा देवताः संनिवेशयेत्।। 32।।
anenaiva vidhānena yathāsthānaṁ yathāvidhi / varṇarūpānvitāḥ sarvā devatāḥ saṁniveśayet //

According to this rule all the gods in their [proper] form and colour should be placed in their respective positions.

• OFFERING PŪJĀ TO THE GODS •

स्थाने स्थाने यथान्यायं विनिवेश्य तु देवताः। प्रकुर्वीत ततस्तासां पूजनं तु यथार्हतः।। 33।।
sthāne sthāne yathānyāyaṁ viniveśya tu devatāḥ / prakurvīta tatastāsāṁ pūjanaṁ tu yathārhataḥ //

After they have been installed with regular ceremony in suitable places they should be worshipped in a fitting manner.

दैवतेभ्यस्तु दातव्यं सितं माल्यानुलेपनम्। वह्निगन्धर्वसूर्येभ्यो रक्तमाल्यानुलेपनम्।। 34।।
daivatebhyastu dātavyaṁ sitaṁ mālyānulepanam /vahnigandharvasūryebhyo raktamālyānulepanam //

Gods [in general] should be given white[4] garlands and unguents, while Gandharvas, Agni and Sūrya should be given garlands and unguents of red[5] colour.

गन्धं माल्यं च धूपं च यथावदनुपूर्वशः। दत्वा ततः प्रकुर्वीत बलिं पूजां यथाविधि।। 35।।
gandhaṁ mālyaṁ ca dhūpaṁ ca yathāvadanupūrvaśaḥ / datvā tataḥ prakurvīta baliṁ pūjāṁ yathāvidhi //

After being treated [thus] in due order and manner, they should be worshipped according to rules with suitable offerings.

द्विजिणं मधुपर्केण पायसेन सरस्वतीम्। शिवविष्णुमहेन्द्राद्याः संपूज्या मोदकैरथ।। 36।।
घृतौदनेन वह्निश्च सोमार्कौ तु गुडौदनैः। विश्वेदेवाः सगन्धर्वा मुनयो मधुपायसैः।। 37।।
यममित्रौ समभ्यर्च्यौ अपूपैर्मोदकैस्तथा। पितॄन् पिशाचानुरगान् सर्पिःक्षीरेण तर्पयेत्।। 38।।
पक्वामकेन मांसेन सुरासीधुफलासवैः। अर्चयेद् भूतसङ्घांश्च चणकैः पयसाप्लुतैः।। 39।।

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32 (B. 33; G. 33) 33. (B. 34; G. 34). 34-35 (B. 37-40; G. 37-40). 36-39 (B. 37-40; G. 37-40). 1 B. सुप्रसादानि.

1. Sanatkumāra—One of the great *ṛṣis*, and a son of Brahmā.
2. Dakṣa—One of the lord of the creation (*prajāpati*), son of Pracetas. There were other Dakṣas besides. See Vidyalankar, JK. *sub voce.*
3. See above 1-8 note 7.
4. 'White' here seems to be the symbol of purity and good grace.
5. 'Red' here seems to be the symbol of energy.

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druhiṇaṁ madhuparkeṇa pāyasena sarasvatīm / śivaviṣṇumahendrādyāḥ saṁpūjyā modakairatha // ghṛtaudanena vahniśca somākaru tu guḍaudanaiḥ / viśvedevāḥ sagandharvā munayo madhupāyasaiḥ // yamamitrau samabhyarcau apūpairmodakaistathā / pitṝn piśācānuragān sarpiḥkṣīreṇa tarpayet // pakvāmakena māṁsena surāsīdhuphalāsavaiḥ / arcayed bhūtasaṁghāṁśca caṇakaiḥ payasāplutaiḥ //

[Offerings suitable to different gods and goddesses are as follows : Brahmā Madhuparka,[1] Sarasvatī Pāyasa,[2] gods like Śiva, Viṣṇu, and Indra sweetmeats, Agni rice cooked with ghee, Candra and Sūrya rice cooked with molasses; Viśvedevas, Gandharvas and sages honey and Pāyasa, Yama and Mitra cakes and sweetmeats, Pitṛs, Piśācas and Uragas ghee and milk, host of Bhūtas raw and cooked meat, wines of different kinds and grams covered with thick milk.

• CONSECRATION OF THE MATTAVĀRAṆĪ •

अनेनैव विधानेन संपूज्या मत्तवारणी। पक्कामकेन मांसेन संपूज्या रक्षसां गणाः॥ 40॥
सुरामांसप्रदानेन दानवान् प्रतिपूजयेत्। शेषान् देवगणान् प्राज्ञः सापूपोत्कारिकौदनैः॥ 41॥
मत्स्यैश्च पिष्टभक्ष्यैश्च सागरान् सरितस्तथा। अभ्यर्च्य वरुणश्चापि दातव्यो घृतपायसः॥ 42॥
नानामूलफलैश्चैव मुनीन् संप्रतिपूजयेत्। वायूंश्च पक्षिणश्चैव विविधैः भक्ष्यभोजनैः॥ 43॥
नाट्यस्य च तथा मातृर्धनदं च सहानुगैः। अपूपैः [1]लोचिताभिस्तैर्भक्ष्यभोज्यैः प्रयत्नतः॥ 44॥

anenaiva vidhānena saṁpūjyā mattavāraṇī / pakkāmakena māṁsena saṁpūjyā rakṣasāṁ gaṇāḥ // surāmāṁsapradānena dānavān pratipūjayet / śeṣān devagaṇān prājñaḥ sāpūpotkārikaudanaiḥ // matsyaiśca piṣṭabhakṣyaiśca sāgarān saritastathā / abhyarcya varuṇaścāpi dātavyo ghṛtapāyasaḥ // nānāmūlaphalaiścaiva munīn saṁpratipūjayet / vāyūṁśca pakṣiṇaścaiva vividhaiḥ bhakṣyabhojanaiḥ // nāṭyasya ca tathā mātṛdhanadaṁ ca sahānugaiḥ / apūpaiḥ locitābhistairbhakṣyabhojyaiḥ prayatnataḥ //

Similar shall be the rules regarding the Pūjā in connexion with the Mattavāraṇi. [Offerings to be made to gods and demigods are as follows] : Rākṣasas raw and cooked meat, Dānavas wine and meat, the remaining gods cake and Utkarikā[3] and boiled rice, gods of seas and rivers fish and cakes, Varuṇa ghee and Pāyasa, Sages various roots and fruits. The wind god and birds different edible stuff (lit. *bhakṣya* and *bhojya)*, Mothers[4] of the Nāṭya, and Dhanada (Kubera) with his followers eatable including cakes, and Locitās.[5]

एवमेषां बलिः कार्यो नानाभोजनसंश्रयः। पुनर्मन्त्रविधानेन बलिकर्म प्रवक्ष्यते॥ 45॥

40-44 (B. 41-45; G. 41-45) 45 (B. 46; G. 46). 1. Gp.-लोचितामिश्रैः, Gg. लोपिकामित्रैः.

1. *madhuparka*—see above II, 41-42, note 3.
2. *pāyasa*—see above II, 41-42 note.
3. *utkarikā*=a kind of sweetmeat.
4. These goodesses (*nāṭyamatṛkās*) seem to have been ingored by the Purāṇas.
5. *locitā*—This word seems to be connected with the NIA locī, *luci.*

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evameṣāṁ baliḥ kāryo nānābhojanasaṁśrayaḥ / punarmantravidhānena balikarma pravakṣyate //

These different kinds of foodstuff should be offered to them and the Mantras to be uttered at the time of making offering to different gods will be as follows :

देवदेव महाभाग पद्मयोने पितामह। मन्त्रपूतमिमं सर्वं बलिं देव गृहाण नः॥ 46॥
devadeva mahābhāga padmayone pitāmaha / mantrapūtamimaṁ sarvaṁ baliṁ deva gṛhāṇa naḥ //

(The Mantra for Brahmā), O the god of gods, the most lordly one, the lotus-born one, the grand-father [of the worlds] accept this my offering consecrated by the Mantra.

देवदेव महादेव गणेश त्रिपुरान्तक। प्रगृह्यतां बलिर्देव मन्त्रपूतो मयोद्यतः[1]॥ 47॥
devadeva mahādeva gaṇeśa tripurāntaka / pragṛhyatāṁ balirdeva mantrapūto mayodyataḥ //

(For Śiva) O the god of gods, the great god, the lord of Gaṇas[1] and the killer of Tripura, accept this my etc.

नारायणामितगते पद्मनाभ सुरोत्तम। प्रगृह्यतां बलिर्देव मन्त्रसंस्कारसंस्कृतः॥ 48॥
nārāyaṇāmitagate padmanābha surottama / pragṛhyatāṁ balirdeva mantrasaṁskārasaṁskṛtaḥ //

(For Viṣṇu), O Nārāyaṇa, Padmanābha, the best of the gods, with unrestrained movement, accept this my etc.

पुरन्दरामरपते वज्रपाणे शतक्रतो। प्रगृह्यतां बलिर्देव बलिमन्त्रपुरस्कृतः॥ 49॥
purandarāmarapate vajrapāṇe śatakrato / pragṛhyatāṁ balirdeva balimantrapuraskṛtaḥ //

(For Indra), O Purandara, the lord of gods, the thunder-bearer, the maker of the hundred exploits, accept this my etc.

देवसेनापते स्कन्द भगवन् शङ्करप्रिय। बलिः प्रीतेन मनसा षण्मुख प्रतिगृह्यताम्॥ 50॥
devasenāpate skanda bhagavan śaṅkarapriya / baliḥ prītena manasā ṣaṇmukha pratigṛhyatām //

(For Skanda), O Skanda the leader of the celestial army, the blessed one, the dear son of Śiva, O the six mouthed one, accept this my etc.

देवदेवि महाभागे सरस्वति हरिप्रिये। प्रगृह्यतां बलिर्मातर्मया भक्त्या समर्पितः॥ 51॥
devadevi mahābhāge sarasvati haripriye / pragṛhyatāṁ balirmātarmayā bhaktyā samarpitaḥ //

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46. (B. 47; G. 47) 47 (B. 51; G. 48) 48 (B. 50; G. 49). 49. (B. 48; G. 50) 50 (B. 49; G. 51) 1. B. reads after this देवदेव महादेव गणेश त्रिपुरान्तक। प्रगृह्यतां बलिर्देव मन्त्रपूतो मयोद्यतः॥ देव देव महायोगिन् देवदेव सुरोत्तम। संप्रगृह्य बलिं देव रक्ष विघ्नात् सदोत्थितात् (B. 51-52).

1. It should be marked here that Śiva has been called Gaṇeśvara, a term applied in later items to Gaṇapati only.

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(For Sarasvatī) O the goddess of the gods, the very blessed one. The dear wife of Hari, accept this my etc.

लक्ष्मीः सिद्धिर्मतिर्मेधा सर्वलोकनमस्कृताः। मन्त्रपूतमिमं देव्यः प्रतिगृह्णन्तु मे बलिम्।। 52।।
lakṣmīḥ siddhirmatirmedhā sarvalokanamaskṛtāḥ / mantrapūtamimaṁ devyaḥ pratigṛhṇantu me balim //

(For goddesses Lakṣmi, Siddhi, Mati, Medhā) O Lakṣmī, Siddhi, Mati and Medhā, ye who are honoured by all the worlds, accept this my etc.

सर्वभूतानुभावज्ञ लोकजीवन मारुत। प्रगृह्यतां बलिर्देव मन्त्रपूतो मयोद्यतः।। 53।।
sarvabhūtānubhāvajña lokajīvana māruta / pragṛhyatāṁ balirdeva mantrapūto mayodyataḥ //

(For Māruta) O Māruta, you who know the might of all the creatures and are the life of all the world, accept this my etc.

नानानिमित्तसंभूताः पौलस्त्याः सर्व एव तु। राक्षसेन्द्रा महासत्त्वाः प्रतिगृह्णन्त्विमं बलिम्।। 54।।
nānānimittasaṁbhūtāḥ paulastyāḥ sarva eva tu / rākṣasendrā mahāsattvāḥ pratigṛhṇantvimaṁ balim //

(For Rākṣasas) O the great rākṣasas, the great-souled ones, the sons of Pulastya, born of different causes, accept this my offering given with love.

देववक्त्र सुरश्रेष्ठ धूमकेतो हुताशन। भक्त्या समुद्यतो देव बलिः सम्प्रतिगृह्यताम्।। 55।।
devavaktra suraśreṣṭha dhūmaketo hutāśana / bhaktyā samudyato deva baliḥ sampratigṛhyatām //

(For Agni) O Agni, the mouth of the gods, the best of the gods, the smoke-bannered one, the eater of things offered in sacrifice, accept this my offering given with love.

सर्वग्रहाणां प्रवर तेजोराशे दिवाकर। भक्त्या मयोद्यतो देव बलिः सम्प्रतिगृह्यताम्।। 56।।
sarvagrahāṇāṁ pravara tejorāśe divākara / bhaktyā mayodyato deva baliḥ sampratigṛhyatām //

(For Sūrya) O the maker of day, the mass of heat, the best among the planets, accept this my etc.

सर्वग्रहपते सोम द्विजराज जगत्प्रिय। प्रगृह्यतामेष बलिर्मन्त्रपूतो मयोद्यतः।। 57।।
sarvagrahapate soma dvijarāja jagatpriya / pragṛhyatāmeṣa balirmantrapūto mayodyataḥ //

(For Candra) O Soma, the lord of all the planets, the king of the twice-born ones, the favourite of the world, accept this my etc.

महागणेश्वराः सर्वे नन्दीश्वरपुरोगमाः। प्रतिगृह्णन्त्विमं भक्त्या बलिं सम्यङ्मयोद्यतम्।। 58।।

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52 (B. 53; G. 52) 52 (B. 55; G. 53) 53 (B. 56; G. 54) 54 (B. 54; G. 55) 55 (B. 57; G. 56) 56. (B. 58; G. 57). 57. (B. 59; G.58) 58 (B.6.);

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mahāgaṇeśvarāḥ sarve nandīśvarapurogamāḥ / pratigṛhṇantvimaṁ bhaktyā baliṁ samyaṅmayodyatam //

(For lords of Gaṇas such as, Nandīśvara) O the great lord of Gaṇas among whom Nandīśvara is the foremost, accept this my etc.

नमः पितृभ्यः सर्वेभ्यः प्रतिगृह्णन्त्विमं बलिम्। भूतेभ्यश्च नमो नित्यं तेषामेष बलिः प्रियः॥ 59॥

namaḥ pitṛbhyaḥ sarvebhyaḥ pratigṛhṇantvimaṁ balim / bhūtebhyaśca namo nityaṁ teṣāmeṣa baliḥ priyaḥ //

(For Pitṛs) I bow to all the Pitṛs, do ye accept my offering. (For Bhūtas) I always bow to all the Bhūtas who may have a liking for offerings.

कामपाल नमो नित्यं यस्यायं ते बलिः कृतः।

kāmapāla namo nityaṁ yasyāyaṁ te baliḥ kṛtaḥ /

(For Kāmapāla) O Kāmpāla, I always bow to thee to whom this offering is made.

नारदस्तुम्बुरुश्चैव विश्वावसुपुरोगमाः॥ 60॥ प्रतिगृह्णन्तु मे सर्वे गन्धर्वा बलिमुद्यतम्।

nāradastumburuścaiva viśvāvasupurogamāḥ // pratigṛhṇantu me sarve gandharvā balimudyatam /

(For Gandharvas) O Gandharvas, amongst whom Nārada, Tumburu and Viśvāvasu[1] are the foremost, accept this my best offering.

यमो मित्रश्च भगवान् ईश्वरौ लोकपूजितौ॥ 61॥ इमं मे प्रतिगृह्णीतां बलिं मन्त्रपुरस्कृतम्।

yamo mitraśca bhagavān īśvarau lokapūjitau // imaṁ me pratigṛhṇītāṁ baliṁ mantrapuraskṛtam /

(For Yama and Mitra) O Yama and Mitra, the gods who are adored by all the worlds, accept this my etc.

रसातलचरेभ्यस्तु पन्नगेभ्यो नमो नमः॥ 62॥ दिशन्तु सिद्धिं नाट्यस्य पूजिताः पवनाशनाः।

rasātalacarebhyastu pannagebhyo namo namaḥ // diśantu siddhiṁ nāṭyasya pūjitāḥ pavanāśanāḥ /

(For Nāgas) I bow to all the Pannagas in the nether region, who are devouters of wind, give me success in dramatic production after I have worshipped you.

सर्वाम्भसां पतिर्देवो वरुणो हंसवाहनः॥ 63॥ पूजितः प्रीतिमानस्तु ससमुद्रनदीनदः।

sarvāmbhasāṁ patirdevo varuṇo haṁsavāhanaḥ // pūjitaḥ prītimānastu sasamudranadīnadaḥ /

(For Varuṇa) O Varuṇa, you who is the lord of all waters and has the swan as your mount, be pleased along with the seas and rivers, after I have worshipped you all.

(G.59) 50 (B.61; G.60) 60a (B.62a; G.60b) 60-61 (B.62b-63a; G.61) 61-62 (B.63b-64a; G.62) 62-63 (B.64b-65a; G.63) 63-64 (B.65b-66a; G.64)

1. Three ancient masters of music.

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वैनतेय महासत्त्व सर्वपक्षिपते प्रभो।। 64।। प्रगृह्यतां बलिर्देव मन्त्रपूतो मयोद्यतः।
vainateya mahāsattva sarvapakṣipate prabho // pragṛhyatāṁ balirdeva mantrapūto mayodyataḥ /

(For Garuḍa) O the son of Vinatā, the high-souled one, the lord, the king of all the birds, accept this my etc.

धनाध्यक्षो यक्षपतिर्लोकपालो धनेश्वरः।। 65।। सगुह्यकैश्च यक्षैश्च प्रतिगृह्णातु मे बलिम्।
dhanādhyakṣo yakṣapatirlokapālo dhaneśvaraḥ // saguhyakaiśca yakṣaiśca pratigṛhṇātu me balim /

(For Kubera) O the superintendent of [all] wealth, the king of Yakṣas, the guardian of the world, the lord of riches, ye along with Guhyakas and Yakṣas accept this my etc.

नमोस्तु नाट्यमातृभ्यो ब्राह्म्यादिभ्यो नमो नमः।। 66।। सुमुखीभिः प्रसन्नाभिर्बलिः संप्रतिगृह्यताम्।
namostu nāṭyamātṛbhyo brāhmyādibhyo namo namaḥ // sumukhībhiḥ prasannābhirbaliḥ saṁpratigṛhyatām /

(For mothers of the Nāṭya) O mothers of the Nāṭya such as Brāhmī and others, ye be happy and pleased to accept my offering.

रुद्रप्रहरणं चैव प्रतिगृह्णातु मे बलिम्।। 67।। विष्णुप्रहरणं चैव विष्णुभक्त्या मयोद्यतम्।
rudrapraharaṇaṁ caiva pratigṛhṇātu me balim // viṣṇupraharaṇaṁ caiva viṣṇubhaktyā mayodyatam /

(For others) O weapons of Rudra, ye accept my offerings. O weapons of Viṣṇu, ye too accept [things given by me] out of devotion for Viṣṇu.

तथा कृतान्तः कालश्च सर्वप्राणिवधेश्वरौ।। 68।। मृत्युश्च नियतिश्चैव प्रतिगृह्णातु मे बलिम्।
tathā kṛtāntaḥ kālaśca sarvaprāṇivadheśvarau // mṛtyuśca niyatiścaiva pratigṛhṇātu me balim /

O Yama, the Fate, the dispenser of death to all creatures and the end of all actions, accept my offerings.

याश्चास्यां मत्तवारण्यां संश्रिता वास्तुदेवताः।। 69।। मन्त्रपूतमिमं सम्यक् प्रतिगृह्णन्तु मे बलिम्।
yāścāsyāṁ mattavāraṇyāṁ saṁśritā vāstudevatāḥ // mantrapūtamimaṁ samyak pratigṛhṇantu me balim /

Ye other gods who are occupying the Mattavāraṇī, accept this my etc.

अन्ये ये देवगन्धर्वा दिशो दश समाश्रिताः।। 70।। दिव्यान्तरिक्षा भौमाश्च तेभ्यश्चायं बलिःकृतः।
anye ye devagandharvā diśo daśa samāśritāḥ // divyāntarikṣā bhaumāśca tebhyaścāyaṁ baliḥ kṛtaḥ /

To all other gods and Gandharvas too, who occupy the heavens, the earth,

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64-65 (B.66b-67a; G.65) 65-66 (B.67b-68a; G.66) 66-67 (B.68b-69a; G.67) 67-68 (B.69b-70a; G.68) 68-69 (B. 70b-71a; G.69). 69-70 (B.71b-72a; G.70). 70-71 (B.72b-73a; G.71)

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the middle region and the ten directions, these offerings are made (lit. let these be accepted by them).

कुम्भं सलिलपूर्णं च पर्णमालापुरस्कृतम्।। 71।। स्थापयेद् रङ्गमध्ये तु सुवर्णं चात्र दापयेत्।

kumbhaṁ salilapūrṇaṁ ca parṇamālāpuraskṛtam// sthāpayed raṅgamadhye tu suvarṇaṁ cātra dāpayet/

Then an [earthen] jar[1] full of water with a garland of leaves in its front, should be placed in the middle of the stage, and a piece of gold should be put into it.

आतोद्यानि तु सर्वाणि कृत्वा वस्त्रोत्तराणि तु।। 72।। गन्धैर्माल्यैश्च धूपैश्च भक्ष्यैर्भोज्यैश्च पूजयेत्।

ātodyāni tu sarvāṇi kṛtvā vastrottarāṇi tu// gandhairmālyaiśca dhūpaiśca bhakṣyairbhojyaiśca pūjayet/

All the musical instruments covered with cloth should be worshipped with [sweet] scent, flowers, garlands, incense and various eatables hard and soft.[2]

• CONSECRATION OF THE JARJARA •

पूजयित्वा तु सर्वाणि दैवतानि यथाक्रमम्।। 73।। जर्जरः प्रतिसंपूज्यः स्यात् ततोऽविघ्नजर्जरः।

pūjayitvā tu sarvāṇi daivatāni yathākramam// jarjaraḥ pratisaṁpūjyaḥ syāt tato'vighnajarjaraḥ/

Having worshipped all the gods in due order, and offering Pūjā to the Jarjara [in the following manner] one should have the obstacles removed.

श्वेतं शिरसि वस्त्रं स्यात् नीलं रौद्रे च पर्वणि।। 74।।
विष्णुपर्वणि स्यात् पीतं रक्तं स्कन्दस्य पर्वणि। मूलपर्वणि चित्रं तु देयं वस्त्रं हितार्थिनाम्।। 75।।
सदृशं च प्रदातव्यं माल्यधूपानुलेपनम्।

śvetaṁ śirasi vastraṁ syāt nīlaṁ raudre ca parvaṇi// viṣṇuparvāṇi syāt pītaṁ raktaṁ skandasya parvaṇi/ mūlaparvaṇi citraṁ tu deyaṁ vastraṁ hitārthinām/ sadṛśaṁ ca pradātavyaṁ mālyadhūpānulepanam/

[One should fasten a piece of] white cloth at the top [of the Jarjara], blue cloth at the Rudra joint, yellow cloth at the Viṣṇu joint, red cloth at the Skanda joint, and variegated cloth at the lowest joint.[3] And garlands, incense and ung..ents are to be offered to it (the Jarjara) in a fitting manner.

सर्वमेव विधिं कृत्वा धूपमाल्यानुलेपनैः।। 76।। विघ्नजर्जरणार्थं तु जर्जरं चाभिमन्त्रयेत्।

71-72 (B.73b-74a; G.72) 72-73 (B.74b-75a; G.76) 73-74 (B. 75b-76a; G.73) 74-76 (B.76b-78a; G.74-75) 72-73 (B.74b-75a). 76-78 (B.79b-81a; G.76-77)

1. For the significance of this jar see below 87-89.
2. This passage with some minor variation has been repeated in B. and G. But this is out of place there. For the order in which musical instruments (*kutapa*) and the Jarjara should be worshipped see 11-13 above.
3. For identifying the joints see 78-79 below.

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sarvameva vidhiṁ kṛtvā dhūpamālyānulepanaiḥ // vīrghnajarjaraṇārthaṁ tu jarjaraṁ cābhimantrayet /

Having observed all these rites with incense garlands and unguents one should consecrate the Jarjara with the following Mantra :

विघ्नानां शमनार्थं हि देवैर्ब्रह्मपुरोगमैः ।। 77 ।। निर्मितस्त्वं महावीर्यो वज्रसारो महातनुः ।
vighnānāṁ śamanārthaṁ hi devairbrahmapurogamaiḥ // nirmitastvaṁ mahāvīryo vajrasāro mahātanuḥ /

"For putting off obstacles thou hast been made very strong, and as hard as adament, by gods such as Brahmā.

शिरस्ते रक्षतु ब्रह्मा सर्वदेवगणैः सह ।। 78 ।।
द्वितीयं च हरः पर्व तृतीयं च जनार्दनः । चतुर्थं च कुमारश्च पञ्चमं पन्नगोत्तमः ।। 79 ।।
śiraste rakṣatu brahmā sarvadevagaṇaiḥ saha // dvitīyaṁ ca haraḥ parva tṛtīyaṁ ca janārdanaḥ / caturthaṁ ca kumāraśca pañcamaṁ pannagottamaḥ //

Let Brahmā with all other gods protect thy top most part, Hara (Śiva) the second part, Janārdana (Viṣṇu) the third part, Kumāra (Kārttikeya) the fourth part, and the great Pannagas the fifth part.

नित्यं सर्वे हि पान्तु त्वां सुरास्त्वं च शिवो [1]भव । नक्षत्रेऽभिजिति श्रेष्ठे जातस्तं रिपुसूदनः ।। 80 ।।
जयं चाभ्युदयं चैव पार्थिवाय प्रयच्छ नः ।
nityaṁ sarve hi pāttu tvāṁ surāstvaṁ ca śivo bhava / nakṣatre'bhijiti śreṣṭhe jātastaṁ ripusūdanaḥ // jayaṁ cābhyudayaṁ caiva pārthivāya prayaccha naḥ /

Let all the gods protect thee, and be thou blessed. Thou, the killer of foes, hast been born under Abhijit (*Vega*), the best of the asterisms. Bring victory and prosperity to the king".

• HOMA OR POURING GHEE INTO SACRIFICIAL FIRE •

जर्जरं पूजयित्वैवं बलिं सर्वं निवेद्य च ।। 81 ।। अग्नौ होमं ततः कुर्यान्मन्त्राहुतिपुरस्कृतम् ।
jarjaraṁ pūjayitvaivaṁ baliṁ sarvaṁ nivedya ca // agnau homaṁ tataḥ kuryānmantrāhutipuraskṛtam /

After the Jarjara has thus been worshipped and all offerings have been made to it, one should with appropriate Mantras perform Homa and pour (ghee) into the sacrificial fire.

हुत्वा स एव दोप्ताभिरुल्काभिः परिमार्जनम् ।। 82 ।। नृपतेर्नर्तकीनां च कुर्याद्दीप्त्यभिवर्धनम् ।
hutvā sa eva doptābhirulkābhiḥ parimārjanam // nṛpaternartakīnāṁ ca kuryāddīptyabhivardhanam /

After finishing the Homa he should with torches lighted [in the place of

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78-80 (B.81b-82; G.79-80a). 80-81 (B.83b-84a; G.80b-81). 81-83 (B.84b-86a; G.82). 1. B. repeats here 1. B. भवः.

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sacrifice] do the cleaning work which is to enhance the brilliance of the king as well as of the female dancers.

अभिद्योत्य सहातोद्यैर्नृपतिं नर्तकीस्तथा।। 83।। मन्त्रपूतेन तोयेन पुनरभ्युक्ष्य तान् वदेत्।

abhidyotya sahātodyairnṛpatiṁ nartakīstathā // mantrapūtena toyena punarabhyukṣya tān vadet /

After having illumined the king and the dancers together with the musical instruments one should sprinkle them again with water sanctified by the Mantra, and say to them.

महाकुले प्रसूताश्च गुणौघैश्चाप्यलङ्कृताः।। 84।। यद्वो जन्मगुणोपेतं तद्वो भवतु नित्यशः।

mahākule prasūtāśca guṇaughaiścāpyalaṅkṛtāḥ // yadvo janmaguṇopetaṁ tadvo bhavatu nityaśaḥ /

You are born in noble families and adorned with multitudes of qualities, let whatever you have acquired by virtue of birth, be perpetually yours."

एवमुक्त्वा ततो वाक्यं नृपतेर्भूतये बुधः।। 85।। नाट्ययोगप्रसिध्यर्थमाशिषः संप्रयोजयेत्।

evamuktvā tato vākyaṁ nṛpaterbhūtaye budhaḥ // nāṭyayogaprasidhyarthamāśiṣaḥ saṁprayojayet /

After saying these words for the happiness of the king, the wise man should utter the Benediction for the success of the dramatic production.

सरस्वती धृतिर्मेधा ह्रीःश्रीर्लक्ष्मीर्मतिः स्मृतिः।। 86।। पात्तु वो मातरः सर्वाः सिद्धिदाश्च भवन्तु वः।

sarasvatī dhṛtirmedhā hrīḥ śrīrlakṣmīrmatiḥ smṛtiḥ // pāttu vo mātaraḥ sarvāḥ siddhidāśca bhavantu vaḥ /

[The Benediction] : Let mothers such as Sarasvatī, Dhṛti, Medhā, Hrī, Śrī, Lakṣmī, and Smṛti[1] protect you and give you success.

• BREAKING THE JAR •

होमं कृत्वा यथान्यायं हविर्मन्त्रपुरस्कृतम्।। 87।। भिद्यात् कुम्भं ततश्चैव नाट्याचार्यः प्रयत्नतः।

homaṁ kṛtvā yathānyāyaṁ havirmantrapuraskṛtam // bhidyāt kumbhaṁ tataścaiva nāṭyācāryaḥ prayatnataḥ /

Then after performing Homa according to rules with ghee and the proper Mantra, the master of dramatic art should carefully break the jar.

अभिन्ने तु भवेत् कुम्भे स्वामिनः शत्रुतो भयम्।। 88।। भिन्ने चैव तु विज्ञेयः स्वामिनः शत्रुसङ्क्षयः।

abhinne tu bhavet kumbhe svāminaḥ śatruto bhayam // bhinne caiva tu vijñeyaḥ svāminaḥ śatrusaṅkṣayaḥ /

In case the jar remains unbroken the king (lit. the master) will have a cause

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83-85 (B.86b-87a; G.84-85). 85-88 (B.88b-90a; G. 88) 87-88 (B.90b-90a; G.88-89)

1. These are the seven Nāṭya-mātṛkās, See 23-30 above.

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of fear from enemies; but when it is broken his enemies will meet with their destruction.

• ILLUMINATION OF THE STAGE •

भिन्ने कुम्भे ततश्चैव नाट्याचार्योऽप्यपेतभीः ।। 89 ।। प्रगृह्य दीपिकां दीप्तां सर्वं रङ्गं प्रदीपयेत्।

bhinne kumbhe tataścaiva nāṭyācāryo'pyapetabhīḥ // pragṛhya dīpikāṁ dīptāṁ sarvaṁ raṅgaṁ pradīpayet /

After the breaking of the jar, the master of the dramatic art should illuminate the auditorium with a lighted lamp.

क्ष्वेडितैः स्फोटितैश्चैव वल्गितैश्च प्रधावितैः ।। 90 ।। रङ्गमध्ये तु तां दीप्तां सशब्दां संप्रयोजयेत्।

kṣveḍitaiḥ sphoṭitaiścaiva valgitaiśca pradhāvitaiḥ // raṅgamadhye tu tāṁ dīptāṁ saśabdāṁ saṁprayojayet /

Noisily, that is, with roaring, snapping of fingers, jumping and running about, he should cover the auditorium with that lighted lamp [in his hand].

शङ्खदुन्दुभिनिर्घोषैर्मृदङ्गपणवैस्तथा ।। 91 ।। सर्वातोद्यैः प्रणदितैः रङ्गे युद्धानि कारयेत्।

śaṅkhadundubhinirghoṣairmṛdaṅgapaṇavaistathā // sarvātodyaiḥ praṇaditaiḥ raṅge yuddhāni kārayet /

Then a fight[1] should be caused to be made [on the stage] in accompaniment with the sound of all the musical instruments such as conch-shell, Dundubhi, Mṛdaṅga and Paṇava.

तत्र भिन्नं च छिन्नं च दारितं च सशोणितम् ।। 92 ।। क्षतं प्रदीप्तमायस्तं निमित्तं सिद्धिलक्षणम्।

tatra bhinnaṁ ca chinnaṁ ca dāritaṁ ca saśoṇitam // kṣataṁ pradīptamāyastaṁ nimittaṁ siddhilakṣaṇam /

If the bleeding wounds [resulting from the fight] will be bright and wide, that will be a [good] omen indicating success.

• GOOD RESULTS OF CONSECRATING THE STAGE •

सम्यगिष्टस्तु रङ्गो वै स्वामिनः शुभमावहेत् ।। 93 ।। पुरस्याबालवृद्धस्य तथा जनपदस्य च।

samyagiṣṭastu raṅgo vai svāminaḥ śubhamāvahet // purasyābālavṛddhasya tathā janapadasya ca /

If the stage is properly consecrated it will bring good luck to the king (lit. the master) and to people, young and old, of the city as well as of the country.

दुरिष्टस्तु तथा रङ्गो दैवतैर्दुरधिष्ठितः ।। 94 ।। नाट्यविध्वंसनं कुर्यात् नृपस्य च तथाशुभम्।

duriṣṭastu tathā raṅgo daivatairduradhiṣṭhitaḥ // nāṭyavidhvaṁsanaṁ kuryāt nṛpasya ca tathāśubham /

But when the auditorium is not consecrated in proper manner it will be

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89-91 (B.92b-94a; G.90-91) 91-93 (B.94b-97a; G. 92-94). 94-95 (B.97b-99a; G.95-96)

1. The significance of this fight is not clear.

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indifferntly helped by gods, and there will be an end of the dramatic spectacle, and it will likewise bring evil to the king.

यस्त्वेवं विधिमुत्सृज्य यथेष्टं संप्रयोजयेत्।। 95।। प्राप्नोत्यपचयं शीघ्रं तिर्यग्योनिं च गच्छति।

yastvevaṁ vidhimutsṛjya yatheṣṭaṁ saṁprayojayet // prāpnotyapacayaṁ śighraṁ tiryagyoniṁ ca gacchati /

He who willfully transgresses these rules [of consecration of the stage] and practises [the dramatic art], will soon sustain loss and will be reborn as an animal of lower order.

यज्ञेन संमितं ह्येतत् रङ्गदैवतपूजनम्।। 96।।

अपूजयित्वा रङ्गं तु नैव प्रेक्षां प्रयोजयेत्। पूजिताः पूजयन्त्येते मानिता मानयन्ति च।। 97।।

yajñena saṁmitaṁ hyetat raṅgadaivatapūjanam // apūjayitvā raṅgaṁ tu naiva prekṣāṁ prayojayet / pūjitāḥ pūjayantyete mānitā mānayanti ca //

Offering worship to the gods of the stage is as meritorious as a [Vedic] sacrifice. No dramatic performance should be made without first worshipping the deities presiding over the stage. When worshipped, they (these gods) will bring you worship, and honoured they will bring you honour. Hence, one should by all efforts offer Pūjā to the gods of the stage.

• EVILS FOLLOWING NON-CONSECRATION OF THE STAGE •

तस्मात् सर्वप्रयत्नेन कर्तव्यं रङ्गपूजनम्। न तथाशु दहत्यग्निः प्रभञ्जनसमीरितः।। 98।।
यथा ह्यपप्रयोगस्तु प्रयुक्तो दहति क्षणात्।

tasmāt sarvaprayatnena kartavyaṁ raṅgapūjanam / na tathāśu dahatyagniḥ prabhañjanasamīritaḥ // yathā hyapaprayogastu prayukto dahati kṣaṇāt /

Never will fire fanned by violent wind burn things so quickly, as defective rites will burn quickly [the master of the dramatic art].

शास्त्रज्ञेन विनीतेन शुचिना दीक्षितेन च।। 99।। नाट्याचार्येण शान्तेन कर्तव्यं रङ्गपूजनम्।

śāstrajñena vinītena śucinā dīkṣitena ca // nāṭyācāryeṇa śāntena kartavyaṁ raṅgapūjanam /

So the stage should be worshipped by the master of the dramatic art who is purified, disciplined and proficient in the rules of the art and initiated into the practice of it and has quiet of mind.

स्थानभ्रष्टं तु यो दद्यात् बलिमुद्विग्नमानसः।।100।। मन्त्रहीनो यथा होता प्रायश्चित्ती भवेत् तु सः।

एवमेव विधिर्दृष्टो रङ्गदैवतपूजने। नवे नाट्यगृहे कार्यं प्रेक्षायां तु प्रयोक्तृभिः।। 101।।

sthānabhraṣṭaṁ tu yo dadyāt balimudvignamānasaḥ // mantrahīno yathā hotā

95-98 (B.99b-101a; G.97-98) 98-99 (B.101b-102a; G.99) 99-100 (B.102b-103a; G.100) 100-101 (B.103b-105a; G. 101-102)

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prāyaścittī bhavet tu saḥ / evameva vidhirdṛṣṭo raṅgadaivatapūjane / nave nāṭyagṛhe kāryaṁ prekṣāyāṁ tu prayoktṛbhiḥ //

।। इति भारतीये नाट्यशास्त्रे रङ्गदेवतापूजनं नाम तृतीयोऽध्यायः ।।3।।

// iti bhāratīye nāṭyaśāstre raṅgadevatāpūjanaṁ nāma tṛtīyo'dhayāyaḥ //

He who with an agitated mind places his offering in a wrong place, is liable to expiation like one who pours ghee into the sacrificial fire without proper Mantras. This is the procedure prescribed for worshipping the gods of the stage. It should be followed by producers [of plays] in holding a theatrical show in a newly built playhouse.

Thus, ends Chapter III of Bharata's Nāṭyaśātra,
which treats of Pūjā to the gods of the stage.

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चतुर्थोऽध्यायः (4)

ताण्डवलक्षणम्

Chapter - IV

DESCRIPTION OF THE CLASS DANCE

• BRAHMĀ WRITES THE FIRST PLAY AND GETS THIS PERFORMED •

एवं तु पूजनं कृत्वा मया प्रोक्तः पितामहः। आज्ञापय प्रभो क्षिप्रं कः प्रयोगः प्रयुज्यताम्।। 1।।
evaṁ tu pūjanaṁ kṛtvā mayā proktaḥ pitāmahaḥ / ājñāpaya prabho kṣipraṁ kaḥ prayogaḥ prayujyatām //

After having worshipped [the gods presiding over the stage] I said to Brahmā, "Tell me quickly, O the mighty one, which play should be performed?"

ततोऽस्म्युक्तो भगवता योजयामृतमन्थनम्। एतदुत्साहजननं सुरप्रीतिकरं महत्।। 2।।
tato'smyukto bhagavatā yojayāmṛtamanthanam /etadutsāhajananaṁ suraprītikaraṁ mahat //

[In reply] I was told by the Lord, 'Perform the Amṛta-manthana (the churning of the Ocean)[1] which is capable of stimulating efforts and of giving pleasure to gods.

योऽयं समवकारस्तु धर्मकामार्थसाधकः। मया प्रग्रथितो विद्वन् स प्रयोगः प्रयुज्यताम्।। 3।।
yo'yaṁ samavakārastu dharmakāmārthasādhakaḥ / mayā pragrathito vidvan sa prayogaḥ prayujyatām //

I have composed this Samavakāra[2] which is conducive to [the performance of] duties (*dharma*), to [the fulfilment of] desire (*kāma*) as well as [to the earning] wealth (*artha*)."

तस्मिन् समवकारे तु प्रयुक्ते देवदानवाः। हृष्टाः समभवन् सर्वे कर्मभावानुदर्शनात्।। 4।।
tasmin samavakāre tu prayukte devadānavāḥ / hṛṣṭāḥ samabhavan sarve karmabhāvānudarśanāt //

When this Samavakāra was performed, gods and demons were delighted to witness actions and ideas [familiar to them].

कस्यचित्वथ कालस्य मामाहाम्बुजसम्भवः। नाट्यं सन्दर्शयामोऽद्य त्रिनेत्राय महात्मने।। 5।।
kasyacitvatha kālasya māmāhāmbujasambhavaḥ / nāṭyaṁ sandarśayāmo'dya trinetrāya mahātmane //

1-5 (B.G. *same*)

1. The legend about he churning of the ocean occurs in the Mbh. (I. 17-19) and the Viṣṇu P. (I) See Winternitz, Vol. I, pp. 389, 546.
2. See XX, 69 ff.

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Now, in course of time Brahmā (lit., the lotus-born one) said to me, " We shall present today the play before the great-souled Śiva (lit. the three-eyed one)."

ततः सार्धं सुरैर्गत्वा वृषभाङ्कनिवेशनम्। अभ्यर्च्य च शिवं पश्चादुवाचेदं पितामहः॥ 6॥
मया समवकारस्तु योऽयं सृष्टः सुरोत्तम। श्रवणे दर्शने चास्य प्रसादं कर्तुमर्हसि॥ 7॥
tataḥ sārdhaṁ surairgatvā vṛṣabhāṅkaniveśanam/abhyarcya ca śivaṁ paścāduvācedaṁ pitāmahaḥ// mayā samavakārastu yo'yaṁ sṛṣṭaḥ surottama/ śravaṇe darśane cāsya prasādaṁ kartumarhasi//

Then on reaching along with other gods the abode of Śiva (lit. the bull-bannered one) Brahmā paid him respects and said, "O the best of the gods, please do me the favour of hearing and seeing the Samavakāra which has been composed by me."

पश्याम इति देवेशो दुहिणं वाक्यमब्रवीत्। ततो मामाह भगवान् सज्जो भव महामते॥ 8॥
paśyāma iti deveśo druhiṇaṁ vākyamabravīt / tato māmāha bhagavān sajjo bhava mahāmate//

"I shall enjoy it," said the lord of gods in reply. Then Brahmā asked me to get ready [for the performance].

ततो हिमवतः पृष्ठे नानानगसमावृते। बहुचूतद्रुमाकीर्णे रम्यकन्दरनिर्झरे॥ 9॥
पूर्वरङ्गे कृते पूर्वं तत्रायं द्विजसत्तमाः। तथा त्रिपुरदाहश्च डिमसंज्ञः प्रयोजितः॥ 10॥
tato himavataḥ pṛṣṭhe nānānagasamāvṛte / bahucūtadrumākīrṇe ramyakandaranirjñare// pūrvaraṅge kṛte pūrvaṁ tatrāyaṁ dvijasattamāḥ / tathā tripuradāhaśca ḍimasaṁjñaḥ prayojitaḥ//

"O the best of the Brahmins, after the Preliminaries connected with the performance had been completed this (Samavakāra named the Amṛta-manthana) as well as a Ḍima[1] named the Tripuradāha (the Burning of Tripura)[2] was peformed in the Himālayan region which consisted of many hills and in which there were many Bhūtas, Gaṇas and beautiful caves and waterfalls."

ततो भूतगणा हृष्टाः कर्मभावानुकीर्तनात्। महादेवश्च सुप्रीतः पितामहमथाब्रवीत्॥ 11॥
tato bhūtagaṇā hṛṣṭāḥ karmabhāvānukīrtanāt / mahādevaśca suprītaḥ pitāmahamathābravīt//

Then all the [Bhūtas] and Gaṇas were pleased to see actions and ideas familiar to them, and Śiva too was pleased and said to Brahmā] :

अहो नाट्यमिदं सम्यक् त्वया सृष्टं महामते। यशस्यं च शुभार्थं च पुण्यं बुद्धिविवर्धनम्॥ 12॥
aho nāṭyamidaṁ samyak tvayā sṛṣṭaṁ mahāmate / yaśasyaṁ ca śubhārthaṁ ca puṇyaṁ buddhivivardhanam//

6-12 (B.G. *same*)

1. *ḍima*—one of the plays of the major type; for its characteristics see XX, 84 ff.
2. *Tripuradāha*—As Śiva killed an Asura (demon) named Tripura, by burning him by one of his fiery arrows he is called Tripurāntaka. See JK. *sub voce.*

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"O the high-souled one, this drama (*nāṭya*) which is conducive to fame, welfare, merit and intellect, has been well-conceived by you.

मयापीदं स्मृतं नृत्तं सन्ध्याकालेषु नृत्यता। नानाकरणसंयुक्तैरङ्गहारैर्विभूषितम्।। 13।।
पूर्वरङ्गविधावस्मिन् त्वया सम्यक् प्रयुज्यताम्।
mayāpīdaṁ smṛtaṁ nṛttaṁ sandhyākāleṣu nṛtyatā /nānākaraṇasaṁyuktairaṅgahārairvibhūṣitam // pūrvaraṅgavidhāvasmin tvayā samyak prayujyatām /

Now in the evening, while performing it, I remembered that dance made beautiful by Aṅgahāras[1] consisting of different Karaṇas.[2] You may utilize these in the Preliminaries (*pūrvaraṅga*) of a play.

• TWO KINDS OF PRELIMINARIES •

***वर्धमानकयोगेन गीतेष्वासारितेषु च।। 14।।**
महागीतेषु चैवार्थान् सम्यगेवाभिनेष्यसि। यश्चायं पूर्वरङ्गस्तु त्वया शुद्धः प्रयोजितः।। 15।।
एभिर्विमिश्रितश्चायं चित्रो नाम भविष्यति।
vardhamānakayogena gīteṣvāsāriteṣu ca// mahāgīteṣu caivārthān samyagevābhineṣyasi / yaścāyaṁ pūrvaraṅgastu tvayā śuddhaḥ prayojitaḥ// ebhirvimiśritaścāyaṁ citro nāma bhaviṣyati /

In the application of the Vardhamānaka,[3] the Āsārita,[4] the Gīta[5] and the Mahāgīta you will depict properly the ideas [by means of dance movements] : and the Preliminaries which you have [just] performed are called "pure". [But] when these dances will be added to them (pure preliminaries) they will be called "mixed".

• AṄGAHĀRAS •

श्रुत्वा महेश्वरवचः प्रत्युक्तं च स्वयंभुवा।। 16।। प्रयोगमङ्गहाराणामाचक्ष्व सुरसत्तम।
śrutvā maheśvaravacaḥ pratyuktaṁ ca svayaṁbhuvā// prayogamaṅgahārāṇāmācakṣva surasattama /

To these words of Śiva, Brahmā said in reply "O the best of the gods, tell us about the use of the Aṅgahāras."

ततस्तण्डुं समाहूय प्रोक्तवान् सुरसत्तमः।। 17।। प्रयोगमङ्गहाराणामाचक्ष्व भरताय वै।
tatastaṇḍuṁ samāhūya proktavān surasattamaḥ //prayogamaṅgahārāṇāmācakṣva bharatāya vai /

13-14 (B.G. *same*; G. 13-14a) 14-15 (B.G. *same*; G. 14bc) 15-16 (B.G. *same*; G.15) 15-17 (B.G. *same*; G.16) 17-18 (B.G. *same*; G.17)

1. *aṅgahāra*—major dance figures which depend on minor dance figures (*karaṇas*). The word means 'movement of limbs'. See Ag. (I, p. 91).
2. See below 29-30 note 1. For details about the Aṅgahāras see below 16 ff. 72 ff.
3. See V. 12-15 note 3.
4. See V. 21 note I.
5. See V. 60-63 note 3.

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Then Śiva (lit. lord to the world) called Taṇḍu and said, "Speak to Bharata about the use of the Aṅgahāras."

ततो वै तण्डुना प्रोक्तास्त्वङ्गहारा महात्मना ।। 18 ।। नानाकरणसंयुक्तान् व्याख्यास्यामि सरेचकान्।
tato vai taṇḍunā proktāstvaṅgahārā mahātmanā // nānākaraṇasaṁyuktān vyākhyāsyāmi sarecakān /

And by Taṇḍu I was told the use of the Aṅgahāras. I shall now speak of them as well as of the various Karaṇas and Recakas.[1]

स्थिरहस्तोऽङ्गहारस्तु तथा पर्यस्तकः स्मृतः ।। 19 ।।
सूचीविद्धस्तथा च स्यात् ह्यपविद्धस्तथैव च। आक्षिप्तकोऽथ विज्ञेयस्तथा चोद्घट्टितःस्मृतः ।। 20 ।।
विष्कम्भश्चैव संप्रोक्तस्तथा चैवापराजितः। विष्कम्भापसृतश्चैव मत्ताक्रीडस्तथैव च ।। 21 ।।
स्वस्तिको रेचितश्चैव पार्श्वस्वस्तिक एव च। वृश्चिकश्चैव संप्रोक्तो भ्रमरश्च तथापरः ।। 22 ।।
मत्तस्खलितकश्चैव मदाद्विलसितस्तथा। गतिमण्डलोऽथ विज्ञेयः परिच्छिन्नस्तथैव च ।। 23 ।।
परिवृत्तरेचितः स्यात्तथा वैशाखरेचितः। परावृत्तोऽथ विज्ञेयस्तथा चैवाप्यलातकः ।। 24 ।।
पार्श्वच्छेदोऽथ संप्रोक्तो विद्युद्भ्रान्तस्तथैव च। ऊरूद्वृत्तस्तथा चैव स्यादालीढस्तथैव च ।। 25 ।।
रेचितश्चापि विज्ञेयस्तथैवाच्छुरितः स्मृतः। आक्षिप्तरेचितश्चैव संभ्रान्तश्च तथापरः ।। 26 ।।
अपसर्पस्तु विज्ञेयस्तथा चार्धनिकुट्टकः। द्वात्रिंशदेते संप्रोक्तास्त्वङ्गहारास्तु नामतः ।। 27 ।।
sthirahasto'ṅgahārastu tathā paryastakaḥ smṛtaḥ // sūcīviddhastathā ca syāt hyapavidvastathaiva ca / ākṣiptako'tha vijñeyastathā codghaṭṭitaḥ smṛtaḥ // viṣkambhaścaiva saṁproktastathā caivāparājitaḥ /viṣkambhāpasṛtaścaiva mattākrīḍastathaiva ca // svastiko recitaścaiva pārśvasvastika eva ca/ vṛścikaścaiva saṁprokto bhramaraśca tathāparaḥ //mattaskhalitakaścaiva madādvilasitastathā / gatimaṇḍalo'tha vijñeyaḥ paricchinnastathaiva ca// parivṛttarecitaḥ syāttathā vaiśākharecitaḥ /parāvṛtto'tha vijñeyastathā caivāpyalātakaḥ // pārśvacchedo'tha saṁprokto vidyudbhrāntastathaiva ca/ ūrūdvṛttastathā caiva syādālīḍhastathaiva ca //recitaścāpi vijñeyastathaivāc-churitaḥ smṛtaḥ / ākṣiptarecitaścaiva saṁbhrāntaśca tathāparaḥ // apasarpastu vijñeyastathā cārdhanikuṭṭakaḥ / dvātriṁśadete saṁproktāstvaṅgahārāstu nāmataḥ //

The thirtytwo Aṅgahāras are as follows : Sthirahasta, Paryastaka, Sūcividdha, Apaviddha, Ākṣiptaka, Udghaṭṭita, Viṣkambha, Aparājita, Viṣkambhāpasṛta, Mattākriḍa, Svastikarecita, Pārśvasvastika, Vṛścika, (Vṛścikāpasṛta) Bhramara, Mattaskhalitaka, Madavilasita, Gatimaṇḍala, Paricchinna, Parivṛttarecita, Vaiśākharecita, (Udvṛttaka) Ālīḍha, Recita, Ācchurita, Ākṣiptarecita, Saṁbhrānta, Apasarpita, Ardhanikuṭṭaka.

• USES OF AṄGAHĀRAS •

एषां चैव प्रवक्ष्यामि प्रयोगं करणाश्रितम्। हस्तपादप्रचारस्तु यथा योज्यः प्रयोक्तृभिः ।। 28 ।।
अङ्गहारेषु वक्ष्यामि तथाऽहं द्विजसत्तमाः।

18-19 (B.G. *same*; G.18). 20-22 (B.G. *same*; G.19-27a) 23-27 (B.G. *same*; G.19-27a) 28-29 (B.G. *same*; G.27b-28)

1. See below 247 ff.

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eṣāṁ caiva pravakṣyāmi prayogaṁ karaṇāśritam / hastapādapracārastu yathā yojyaḥ prayoktṛbhiḥ // aṅgahāreṣu vakṣyāmi tathā'haṁ dvijasattamāḥ /

I shall now speak about their performance dependent on the Karaṇas.[1] [And besides this] "O the best of the Brahmins, I shall tell you about the movements of hands and feet that are proper to the Aṅgahāras.

• KARAṆAS •

सर्वेषामङ्गहाराणां निष्पत्तिः करणैर्भवेत्।। 29।। तान्यहं संप्रवक्ष्यामि नामतः कर्मतस्तथा।
sarveṣāmaṅgahārāṇāṁ niṣpattiḥ karaṇairbhavet // tānyahaṁ saṁpravakṣyāmi nāmataḥ karmatastathā /

All the Aṅgahāras consist of Karaṇas;[2] hence I shall mention the names of the latter as well as their descriptions.

हस्तपादसमायोगो नृत्तस्य करणं भवेत्।। 30।।
द्वे नृत्तकरणे चैव भवतो नृत्तमातृका। द्वाभ्यां त्रिभिश्चतुर्भिर्वाप्यङ्गहारस्तु मातृभिः।। 31।।
त्रिभिः [1]कलापको ज्ञेयः चतुर्भिः [2]षण्डकस्तथा। पञ्चैव करणानि स्युः सङ्घातक इति स्मृतः।। 32।।
षड्भिर्वा सप्तभिर्वापि अष्टभिर्नवभिस्तथा। करणैरिह संयुक्ता अङ्गहाराः प्रकीर्तिताः।। 33।।
एतेषामिह वक्ष्यामि हस्तपादविकल्पनम्। तलपुष्पपुष्टं चैव वर्तितं [3]चलितोरु च।। 34।।
hastapādasamāyogo nṛttasya karaṇaṁ bhavet // dve nṛttakaraṇe caiva bhavato nṛttamātṛkā / dvābhyāṁ tribhiścacaturbhirvāpyaṅgahārastu mātṛbhiḥ // tribhiḥ kalāpako jñeyaḥ caturbhiḥ ṣaṇḍakastathā / pañcaiva karaṇāni syuḥ saṅghātaka iti smṛtaḥ // ṣaḍbhirvā saptabhirvāpi aṣṭabhirnavabhistathā / karaṇairiha saṁyuktā aṅgahārāḥ prakīrtitāḥ // eteṣāmiha vakṣyāmi hastapādavikalpanam / talapuṣpapuṣṭaṁ caiva vartitaṁ calitoru ca //

The combined [movement of] hands and feet in dance is called the Karaṇa: Two Karaṇas will make one Mātṛkā, and two, three, or four Mātṛkās will make up one Aṅgahāra. Three Karaṇas will make a Kalāpaka, four a Ṣaṇḍaka, and five a Saṁghātaka. Thus the Aṅgahāras consist of six, seven, eight or nine Karaṇas. I shall now speak of the hand feet movements making up these (Karaṇas).

अपविद्धं समनखं लीनं स्वस्तिकरेचितम्। मण्डलं स्वस्तिकं चैव निकुट्टकमथापि च।। 35।।
तथैवार्धनिकुट्टं च कटिच्छिन्नं तथैव च। अर्धरेचितकं चैव वक्षःस्वस्तिकमेव च।। 36।।
उन्मत्तं स्वस्तिकं चैव पृष्ठस्वस्तिकमेव च। दिक्स्वस्तिकमलातं च तथा चैव कटीसमम्।। 37।।
आक्षिप्तरेचितं चैव विक्षिप्ताक्षिप्तकं तथा। अर्धस्वस्तिकमुद्दिष्टमञ्चितं च तथापरम्।। 38।।
भुजङ्गत्रासितं प्रोक्तं ऊर्ध्वजानु तथैव च। निकुञ्चितं च मत्तल्लि त्वर्धमत्तल्लि चैव हि।। 39।।

29-30 (B.G. *same*; G.29-30a) 30-34 (B.G. *same*; G.30a-33) 35-43 (B.G. *same*; G.34-35) 35-37 (B.G. *same*) 1. B.कलापकं. 2. B.G. मण्डकं.; we with Bk. 3. B. वलितोरु.

1. For details about *karaṇa* see 30 ff. below.
2. *karaṇa*—minor dance figure. See Ag. (I 93).

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स्यादेचकनिकुट्टं च तथा पादापविद्धकम्। घूर्णितं चैव ललितं वलितं च तथा परम्।। 40।।
दण्डपक्षं तथा चैव भुजङ्गत्रस्तरेचितम्। नूपुरं चैव संप्रोक्तं तथा वैशाखरेचितम्।। 41।।
भ्रमरं चतुरं चैव भुजङ्गाञ्चितमेव च। दण्डरेचितकं चैव तथा [1]वृश्चिककुट्टितम्।। 42।।
कटिभ्रान्तं तथा चैव लतावृश्चिकमेव च। छिन्नं च करणं प्रोक्तं तथा वृश्चिकरेचितम्।। 43।।
वृश्चिकं व्यंसितं चैव तथा पार्श्वनिकुट्टकम्। ललाटतिलकं क्रान्तं कुञ्चितं चक्रमण्डलम्।। 44।।
उरोमण्डलमाक्षिप्तं तथा तलविलासितम्। अर्गलं चापि विक्षिप्तमावृत्तं दोलपादकम्।। 45।।
विवृत्तं विनिवृत्तं च पार्श्वक्रान्तं निशुम्भितम्। विद्युद्भ्रान्तमतिक्रान्तं विवर्तितकमेव च।। 46।।
गजक्रीडितकं चैव तलसंस्फोटितं तथा। गरुडप्लुतकं चैव गण्डसूचि तथापरम्।। 47।।
परिवृत्तं समुद्दिष्टं पार्श्वजानु तथैव च। गृद्धावलीनकं चैव सन्नतं सूच्यथापि च।। 48।।
अर्धसूचीतिकरणं सूचिविद्धं तथैव च। अपक्रान्तं च संप्रोक्तं मयूरललितं तथा।। 49।।
सर्पितं दण्डपादं च हरिणप्लुतमेव च। प्रेङ्खोलितं नितम्बं च स्खलितं करिहस्तकम्।। 50।।
समर्पितं समुद्दिष्टं सिंहविक्रीडितं तथा। सिंहाकर्षितमुद्वृत्तं तथाऽपसृतमेव च।। 51।।
तलसंघट्टितं चैव जनितं चावहित्थकम्। निवेशमेलकाक्रीडमूरूद्वृत्तं तथैव च।। 52।।
मदस्खलितकं चैव विष्णुक्रान्तं तथैव च। संभ्रान्तमथ विष्कम्भमुद्घट्टितमथापि च।। 53।।
वृषभक्रीडितं चैव लोलितं च तथापरम्। नागापसर्पितं चैव शकटास्यं तथैव च।। 54।।
गङ्गावतरणं चैवेत्युक्तमष्टाधिकं शतम्। नृत्ते युद्धे नियुद्धे च तथा गतिपरिक्रमे।। 55।।

apaviddhaṁ samanakhaṁ līnaṁ svastikarecitam / maṇḍalaṁ svastikaṁ caiva nikuṭṭakamathāpi ca // tathaivārdhanikuṭṭaṁ ca kaṭicchinnaṁ tathaiva ca / ardharecitakaṁ caiva vakṣaḥsvastikameva ca // unmattaṁ svastikaṁ caiva pṛṣṭhasvastikameva ca / diksvastikamalātaṁ ca tathā caiva kaṭīsamam // ākṣiptarecitaṁ caiva vikṣiptākṣiptakaṁ tathā / ardhasvastikamuddiṣṭamañcitaṁ ca tathāparam // bhujaṅgatrāsitaṁ proktaṁ ūrdhvajānu tathaiva ca / nikuñcitaṁ ca mattalli tvardhamattalli caiva hi // syādrecakanikuṭṭaṁ ca tathā pādāpaviddhakam / ghūrṇitaṁ caiva lalitaṁ valitaṁ ca tathāparam // daṇḍapakṣaṁ tathā caiva bhujaṅgatrastarecitam / nūpuraṁ caiva saṁproktaṁ tathā vaiśākharecitam // bhramaraṁ caturaṁ caiva bhujaṅgāñcitameva ca / daṇḍarecitakaṁ caiva tathā vṛścikakṛṭṭitam // kaṭibhrāntaṁ tathā caiva latāvṛścikameva ca / chinnaṁ ca karaṇaṁ proktaṁ tathā vṛścikarecitam // vṛścikaṁ vyaṁsitaṁ caiva tathā pārśvanikuṭṭakam / lalāṭatilakaṁ krāntaṁ kuccitaṁ cakramaṇḍalam // uromaṇḍalamākṣiptaṁ tathā talavilāsitam / argalaṁ cāpi vikṣiptamāvṛttaṁ dolapādakam // vivṛttaṁ vinivṛttaṁ ca pārśvakrāntaṁ niśumbhitam / vidyudbhrāntamatikrāntaṁ vivartitakameva ca // gajakrīḍitakaṁ caiva talasaṁsphoṭitaṁ tathā / garuḍaplutakaṁ caiva gaṇḍasūci tathāparam // parivṛttaṁ samuddiṣṭaṁ pārśvajānu tathaiva ca / gṛddhāvalīnakaṁ caiva sannataṁ sūcyathāpi ca // ardhasūcītikaraṇaṁ sūcividdhaṁ tathaiva ca / apakrāntaṁ ca saṁproktaṁ mayūralalitaṁ tathā // sarpitaṁ daṇḍapādaṁ ca

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36-48 (B.G. *same*; G.36-48) 49-53 (B.G. *same*; G.49-55). 54-55 (B.G. *same*; G.49-55). 1. वृत्ति घट्टनम्.

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hariṇaplutameva ca / prailitaṁ nitambaṁ ca skhalitaṁ karihastakam // samarpitaṁ samuddiṣṭaṁ siṁhavikrīḍitaṁ tathā / siṁhākarṣitamudvṛttaṁ tathā'pasṛtameva ca // talasaṁghaṭṭitaṁ caiva janitaṁ cāvahitthakam / niveśamelakākrīḍamūrūdvṛttaṁ tathaiva ca // madaskhalitakaṁ caiva viṣṇukrāntaṁ tathaiva ca / saṁbhrāntamatha viṣkambhamudghaṭṭitamathāpi ca // vṛṣabhakrīḍitaṁ caiva lolitaṁ ca tathāparam / nāgāpasarpitaṁ caiva śakaṭāsyaṁ tathaiva ca // gaṅgāvataraṇaṁ caivetyuktamaśadhikaṁ śatam / nṛtte yuddhe niyuddhe ca tathā gatiparikrame //

The Karaṇas are one hundred and eight in number and they are as follows : Talapuṣpapuṭa, Vartita, Valitoru, Apaviddha, Samanakha, Līna, Svastikarecita, Maṇḍalasvastika, Nikuṭṭaka, Ardhanikuṭṭaka, Kaṭicchinna, Ardharecita, Vakṣaḥsvastika, Unmatta, Svastika, Pṛṣṭhasvastika, Diksvastika, Alāta, Kaṭīsama, Ākṣiptarecita, Vikṣiptarecita, Vikṣiptākṣipta, Ardhasvastika, Añcita, Bhujaṅgatrāsita, Ūrdhvajānu, Nikuñcita, Mattalli, Ardhamattalli, Recakanikuṭṭita (Recita-), Padāpaviddhaka, Valita, Ghūrṇita, Lalita, Daṇḍapakṣa, Bhujaṅgatrastarecita, Nūpura, Vaiśākharecita, Bhramaraka, Catura, Bhujāṅgāñcitaka, Daṇḍakarecita, Vṛścikakuṭṭita, Kaṭibhrānta, Latāvṛścika, Chinna, Vṛśikarecita, Vṛścika, Vyaṃsita, Pārśvanikuṭṭama(-kuṭṭaka). Latāṭatilaka, Krāntaka, Kuñcita, Cakramaṇḍala, Uromaṇḍala, Ākṣipta, Talavilāsita, Argala, Vikṣipta, Āvṛtta (Āvarta), Dolapāda, Nivṛtta, Vinivṛtta, Parśvaktānta, Niśumbhita, Vidyudbhrānta, Ātikrānta, Vivartitaka, Gajakrīḍita, Talasaṃsphoṭita, Garuḍaplutaka, Gaṇḍasūcī, Parivṛtta, Pārśvajānu, Gṛdhrāvalīnaka, Saṁnata (Sannata) Sūcī, Ardhasūci, Sūcīviddha, Apakrānta, Mayūralalita, Sarpita, Daṇḍapāda, Hariṇapluta, Preṅkholita, Nitamba, Skhalita, Karihasta, Prasarpitapiṭaka, Siṃhāvikrīḍita, Siṃhākarṣita, Udvṛtta, Upasṛta, Talasṃghaṭṭita, Janita, Avahitthaka, Niveśa, Elakākrīḍita, Ūrūdvṛtta, Madaskhalita, Viṣṇukrānta, Saṃbhrānta, Viṣkambha, Udghaṭṭita (Udghaṭṭa), Vṛṣabhakrīḍita, Lolitaka (Lolita), Nāgāpasarpita, Śakaṭāsya, Gaṅgāvataraṇa.

यानि स्थानानि याश्चार्यो व्यायामे गदितानि तु। पादप्रचारस्त्वेषां तु करणानामयं भवेत्।। 56 ।।

yāni sthānāni yāścāryo vyāyāme gaditāni tu / pādapracārastveṣāṁ tu karaṇānāmayaṁ bhavet //

[These Karaṇas will be used] in dance, fight, personal combat, walking as well as movements in general. Foot movements which have been prescribed for the exercise of Sthānas[1] and Cārīs,[2] will apply also to these Karaṇas.[3]

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56 (B.55b-55a; G.56b).

1. See XI, 49 ff.
2. See XI, 2 ff.
3. B.G. read one hemistich more before 56a. It does not occur in some mss. Ag. records this fact. Though these 108 *karaṇas* constitute general dance, which is sometimes interpolated in the acting to fill up its gaps, they (*karaṇas*) may be also used to embellish the movement of limbs in fights of any kind. See Ag. (I, pp. 96)

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ये चापि नृत्तहस्तास्तु गदिता नृत्तकर्मणि। तेषां समासतो योगः करणेषु विभाव्यते।। 57।।
ye cāpi nṛttahastāstu gaditā nṛttakarmaṇi / teṣāṁ samāsato yogaḥ karaṇeṣu vibhāvyate //

And application of the Nṛtta-hastas[1] which have been prescribed for dance, is generally implied in the Karaṇas.

चार्यश्चैव तु याः प्रोक्ता नृत्तहस्तास्तथैव च। सा मातृकेति विज्ञेया तद्योगात् करणानि तु।। 58।।
cāryaścaiva tu yāḥ proktā nṛttahastāstathaiva ca / sā mātṛketi vijñeyā tadyogāt karaṇāni tu //

The Sthānas, the Cārīs and the Nṛtta-hastas mentioned [before] are known as the Mātṛkās, the variations of which are called the Karaṇas.

गतिप्रचारे वक्ष्यामि युद्धचारीविकल्पनम्। यत्र तत्रापि संयौज्यमाचार्यैर्नाट्यशक्तितः।। 59।।
gatipracāre vakṣyāmi yuddhacārīvikalpanam / yatra tatrāpi saṁyaujyamācā-yarirnāṭyaśaktitaḥ //

I shall treat the Cārīs suitable for [representing] fight at the time of discussing the foot movements. The master [of dramatic art] should apply them on any occasion according to his histrionic talents.

प्रायेण करणे कार्यो वामो वक्षःस्थितः करः। चरणस्यानुगश्चापि दक्षिणस्तु भवेत् करः।। 60।।
prāyeṇa karaṇe kāryo vāmo vakṣaḥsthitaḥ karaḥ / caraṇasyānugaścāpi dakṣiṇastu bhavet karaḥ //

In the Karaṇa the left hand should generally be held on the chest, and the right is to follow the [right] foot.

हस्तपादप्रचारं तु कटिपार्श्वोरुसंयुतम्। उरःपृष्ठौदरोपेतं नृत्तमार्गे निबोधत।। 61।।
hastapādapracāraṁ tu kaṭipārśvorusaṁyutam /uraḥpṛṣṭhaudaropetaṁ nṛttamārge nibodhata //

Listen [now] about the movement of hands and feet in dance in relation to that of hip, sides, thigh as well as to chest, back and belly.

• DEFINITION OF KARAṆAS •

कटि जानु समं यत्र कूर्परांसशिरस्तथा। समुन्नतमुरश्चैव सौष्ठवं नाम तद्भवेत्।। 62।।
kaṭi jānu samaṁ yatra kūrparāṁsaśirastathā / samunnatamuraścaiva sauṣṭhavaṁ nāma tadbhavet //

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57 (B.56b; 57a). 58 (B. 57b-58a). 1 G. om. 59 (B. 58b-59a; G.57); 60 (B.59) 1 G. om. 61 (B.60) 1 G. om. 62 (B.61; G. 59).

1. For *nṛttahastas* see IX, 177 ff.

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वामे पुष्पपुटं पार्श्वे पादोऽग्रतलसञ्चरः। तथा च सन्नतं पार्श्वं तलपुष्पपुटं भवेत्।। 63।।
vāme puṣpapuṭaṁ pārśve pādo'gratalasaccaraḥ / tathā ca sannataṁ pārśvaṁ talapuṣpapuṭaṁ bhavet //

Talapuṣpapuṭa—Puṣpaputa hand held on the left side, the foot is Agratalasañcara, the side is Sannata (Nata).[1]

कुञ्चितौ मणिबन्धे तु व्यावृतपरिवर्तितौ। हस्तौ निपतितौ चोर्वोर्वर्तितं करणं तु तत्।। 64।।
kuñcitau maṇibandhe tu vyāvṛtaparivartitau / hasto nipatitau corvorvartitaṁ karaṇaṁ tu tat //

Vartita—Vyāvṛtta (=Vyāvartita) and Parivartita hands bent at the wrist, then these hands placed on thighs.

शुकतुण्डौ यदा हस्तौ व्यावृत्तपरिवर्तितौ। ऊरू च वलितौ यत्र वलितोरु तदुच्यते।। 65।।
śukatuṇḍau yadā hastau vyāvṛttaparivartitau / ūrū ca valitau yatra valitoru taducyate //

Valitoru—Śukatuṇḍa hands to make Vyāvartita and Parivartita K., and thighs as Valita.

आवृत्य शुकतुण्डाख्यं ऊरुपृष्ठे निपातयेत्। वक्षस्थो वामहस्तश्चाप्यपविद्धं तु तद्भवेत्।। 66।।
āvṛtya śukatuṇḍākhyaṁ ūrupṛṣṭhe nipātayet / vakṣastho vāmahastaścāpyapaviddhaṁ tu tadbhavet //

Apaviddha—the [right] hand with Śukatuṇḍa gesture to fall on the [right] thigh, the left hand held on the chest.

श्लिष्टौ समनखौ पादौ करौ चापि प्रलम्बितौ। देहः स्वाभाविको यत्र भवेत्समनखं तु तत्।। 67।।
śliṣṭau samanakhau pādau karau cāpi pralambitau / dehaḥ svābhāviko yatra bhavetsamanakhaṁ tu tat //

Samanakha—the two Samanakha[2] feet touching each other, two hands hanging down, and the body in a natural pose.

पताकाञ्जलि वक्षःस्थं प्रसारितशिरोधरम्। निकुञ्चितांसकूटं च तल्लीनं करणं स्मृतम्।। 68।।
patākāñjali vakṣaḥsthaṁ prasāritaśirodharam / nikuñcitāṁsakūṭaṁ ca tallīnaṁ karaṇaṁ smṛtam //

Lina—the two Patāka hands held together in Añjali pose on the chest the neck held high, and the shoulder bent.

स्वस्तिकौ रेचिताविद्धौ विश्लिष्टौ कटिसंस्थितौ। यत्र तत्करणं ज्ञेयं बुधैः स्वस्तिकरेचितम्।। 69।।
svastikau recitāviddhau viśliṣṭau kaṭisaṁsthitau / yatra tatkaraṇaṁ jñeyaṁ budhaiḥ svastikarecitam //

Svastikarecita—two hands with Recita and Āviddha gesture help together in the form of a Svastika, then separated and held on the hip.

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63 (B.62; G.60). 64 (B.63; G.61). 65 (B.64; G.62). 66 (b.65; G.63). 67 (B.66; G.64) 68 (B.67; G.65). 69 (B.68; G.66).

1. For the sake of convenience, constituent parts of the *karaṇas* have been separately mentioned This method has been followed by A.K. Coomaraswamy in MG.
2. *samanakha* feet has nowhere else been mentioend in the NŚ.

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स्वस्तिकौ तु करौ कृत्वा प्राङ्मुखोर्ध्वतलौ समौ। तथा च मण्डलं स्थानं मण्डलस्वस्तिकं तु तत्।। 70।।

svastikau tu karau kṛtvā prāṅmukhordhvatalau samau / tathā ca maṇḍalaṁ sthānaṁ maṇḍalasvastikaṁ tu tat //

Maṇḍalasvastika—two hands moved to unite in the Svastika gesture with their palms turned upwards in a similar manner, and the body in the Maṇḍala Sthāna (posture).

निकुट्टितौ यदा हस्तौ स्वबाहुशिरसोऽन्तरे। पादौ निकुट्टितौ चैव ज्ञेयं तत्तु निकुट्टकम्।। 71।।

nikuṭṭitau yadā hastau svabāhuśiraso'ntare / pādau nikuṭṭitau caiva jñeyaṁ tattu nikuṭṭakam //

Nikuṭṭaka—each of the hands to be moved up and down[1] alternately between the head and another arm, and the legs also moved in a similar manner.

अञ्चितौ बाहुशिरसी हस्तस्त्वभिमुखाङ्गुलिः। [1]निकुट्टितश्च पादः स्यात् ज्ञेयमर्धनिकुट्टकम्[1]।। 72।।

añcitau bāhuśirasī hastastvabhimukhāṅguliḥ / nikuṭṭitaśca pādaḥ syāt jñeyamardhanikuṭṭakam //

Ārdhanikuṭṭaka—hands with Alapallava[2] gesture bent towards shoulders, and legs moved up and down.

पर्यायशः कटिच्छिन्ना बाहू शिरसि पल्लवौ। पुनः पुनश्च करणं कटिच्छिन्नं तु तद्भवेत्।। 73।।

paryāyaśaḥ kaṭicchinnā bāhū śirasi pallavau / punaḥ punaśca karaṇaṁ kaṭicchinnaṁ tu tadbhavet //

Kaṭicchinna—the hip serially in the chinna pose, two Pallava hands help alternately and repeatedly on the head.

अपविद्धः करः सूच्या पादश्चैव निकुट्टकः। सन्नतं यत्र पार्श्वं च तद्भवेदर्धरेचितम्।। 74।।

apaviddhaḥ karaḥ sūcyā pādaścaiva nikuṭṭakaḥ / sannataṁ yatra pārśvaṁ ca tadbhavedardharecitam //

Ardharecita—hand with Sūcīmukha[3] gesture to move freely, feet to move alternately up and down, side in Sannata (*i.e.* Nata) pose.

स्वस्तिकौ चरणौ यत्र करौ वक्षसि रेचितौ। निकुञ्चितं तथा वक्षो वक्षःस्वस्तिकमेव च।। 75।।

svastikau caraṇau yatra karau vakṣasi recitau / nikuñcitaṁ tathā vakṣo vakṣaḥsvastikameva ca //

Vakṣaḥsvastikā—two legs on each other in the form of a Svastika, the two Recita hands brought together in a similar manner on the chest which is bent (*nikuñcita*).

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70 (B.69; G.67). 71 (B.70; G.68) 1. G. वृत्त, B. निकुट्टक 72 (B.71; G.69). 73 (B.73; G.70). 1. B.G. निकुञ्चित, we with Bṭh. 74. (B.74; G.71). 75 (B.75; G.72).

1. *nikuṭṭita=nikuṭṭana.* Ag. (I, p. 103) quoted the definition of *nikuṭṭana* from Kohala as follows: *unnamaṇam[vinamanam[syād aṅgasya nikuṭṭanam.*
2. For *kuñcita* B.G. read *añcita.* But Ag. (I, p. 204) read *kuñcita* and means by this word the *alapallava* gesture.
3. By *apaviddha Ag. (I, p. 105) means the sūcīmukha* gesture.

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अञ्चितेन तु पादेन रेचितौ तु करौ यदा। उन्मत्तं करणं तत्तु विज्ञेयं नृत्तकोविदैः॥ 76॥
añcitena tu pādena recitau tu karau yadā / unmattaṁ karaṇaṁ tattu vijñeyaṁ nṛttakovidaiḥ //

Unmatta—feet to be Añcita and hands to be Recita.

उभाभ्यां हस्तपादाभ्यां भवतः स्वस्तिकौ यदा। तत्स्वस्तिकमिति प्रोक्तं करणं करणार्थिभिः॥ 77॥
ubhābhyāṁ hastapādābhyāṁ bhavataḥ svastikau yadā / tatsvastikamiti proktaṁ karaṇaṁ karaṇārthibhiḥ //

Svastika—hands and feet respectively held together in the Svastika form.

विक्षिप्ताक्षिप्तबाहुभ्यां स्वस्तिकौ चरणौ यदा। अपक्रान्तार्धसूचिभ्यां तत् पृष्ठस्वस्तिकं भवेत्॥ 78॥
vikṣiptākṣiptabāhubhyāṁ svastikau caraṇau yadā / apakrāntārdhasūcibhyāṁ tat pṛṣṭhasvastikaṁ bhavet //

Pṛṣṭhasvastika—two arms after being thrown up and down coming together as a Svastika, two feet also to come together as a Svastika with Apakrānta and Ardhasūci Cārīs.

पार्श्वयोरग्रतश्चैव यत्र श्लिष्टः करो भवेत्। स्वस्तिको हस्तपादाभ्यां तद्दिक्स्वस्तिकमुच्यते॥ 79॥
pārśvayoragrataścaiva yatra śliṣṭaḥ karo bhavet / svastiko hastapādābhyāṁ taddiksvastikamucyate //

Diksvastika—turning sideways and toward the front in course of a single (lit. connected) movement, and forming Svastika with hands and after.

अलातं चरणं कृत्वा व्यंसयेद् दक्षिणं करम्। ऊर्ध्वजानुक्रमं चैव अलातकरणं भवेत्॥ 80॥
alātaṁ caraṇaṁ kṛtvā vyaṁsayed dakṣiṇaṁ karam / ūrdhvajānukramaṁ caiva alātakaraṇaṁ bhavet //

Alāta—after making Alāta Cārī[1] taking down hand from [the level of] the shoulder[2], then making Ūrdhvajānu Cārī[3].

स्वस्तिकापसृतः पादः करौ नाभिकटिस्थितौ। पार्श्वमुद्वाहितं चैव करणं तत्कटीसमम्॥ 81॥
svastikāpasṛtaḥ pādaḥ karau nābhikaṭisthitau / pārśvamudvāhitaṁ caiva karaṇaṁ tatkaṭīsamam //

Kaṭisama—feet to be separated after the Svastika Karaṇa of the two hands one to be placed at the navel and the other at the hip, and the sides in the Udvāhita[4] pose.

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76 (B.70; G.73). 77 (B.77 (B.77; G.74). 78 (B.78; G.75). 79 (B.79; G.78). 80-81; G.79-81).

1. *caraṇa=cārī.*
2. *vyaṁsayet=aṁsād viniṣkramaṇam[kuryāt* (Ag.)
3. *krama=cārī.*
4. *udvībita* side is nowhere else mentioned in the NŚ.

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हस्तो हृदि भवेद्वामः सव्यश्चाक्षिप्तरेचितः। रेचितश्चापविद्धश्च तत् स्यादाक्षिप्तरेचितम्।। 82।।
hasto hṛdi bhavedvāmaḥ savyaścākṣiptarecitaḥ / recitaścāpaviddhaśca tat syādākṣiptarecitam //

Ākṣiptarecita—the left hand on the heart, the right hand Recita and thrown up and sideways. and then the two hands to be Recita with Apaviddha (*Āviddhaka)* gestures.

विक्षिप्तं हस्तपादं तु तस्यैवाक्षेपणं पुनः। यत्र तत् करणं ज्ञेयं विक्षिप्ताक्षिप्तकं द्विजाः।। 83।।
vikṣiptaṁ hastapādaṁ tu tasyaivākṣepaṇaṁ punaḥ / yatra tat karaṇaṁ jñeyaṁ vikṣiptākṣiptakaṁ dvijāḥ //

Vikṣiptākṣiptaka—hands and feet first thrown up, then again thrown down.

स्वस्तिकौ चरणौ कृत्वा करिहस्तं च दक्षिणम्। वक्षःस्थाने तथा वाममर्धस्वस्तिकमादिशेत्।। 84।।
svastikau caraṇau kṛtvā karihastaṁ ca dakṣiṇam / vakṣaḥsthāne tathā vāmamardhasvastikamādiśet //

Ardhasvastika—the two feet to make the Svastika, the right hand making the Karihasta gesture, and the left one lying on the chest.

व्यावृत्त[1]परिवृत्त[2]स्तु स एव तु करो यदा। अञ्चितो नासिकाग्रे तु तदञ्चितमुदाहृतम्।। 85।।
vyāvṛttaparivṛttastu sa eva tu karo yadā / añcito nāsikāgre tu tadañcitamudāhṛtam //

Añcita—in the Ardhasvastika the Karihasta to be alternately in Vyavartita (Vyavṛtta) and Parivartita movement, and then bent upon the tip of the nose.

कुञ्चितं पादमुत्क्षिप्य त्र्यस्त्रमूरुं निवर्तयेत्। कटिजानू निवृत्तौ च भुजङ्गत्रासितं भवेत्।। 86।।
kuñcitaṁ pādamutkṣipya tryasramūruṁ nivartayet / kaṭijānū nivṛttau ca bhujaṅgatrāsitaṁ bhavet //

Bhujaṅgatrāsita—the Kuñcita feet to be thrown up, the thigh to have an oblique Nivartana (Nivṛtta) movement, the hip and the thigh also to have the same movement.

कुञ्चितं पादमुत्क्षिप्य जानु हस्तं समं न्यसेत्। प्रयोगवशगौ हस्तावूर्ध्वजानु प्रकीर्तितम्।। 87।।
kuñcitaṁ pādamutkṣipya jānu hastaṁ samaṁ nyaset / prayogavaśagau hastāvūrdhvajānu prakīrtitam //

Ūrdhvajānu—a Kuñcita foot to be thrown up, and the knee to be held up (lit. stretched) on a level with the chest, and the two hands to be in harmony with the dance.

करणं वृश्चिकं कृत्वा करं पार्श्वे निकुञ्चयेत्। नासाग्रे दक्षिणं चैव ज्ञेयं तद्धि निकुञ्चितम्।। 88।।
karaṇaṁ vṛścikaṁ kṛtvā karaṁ pārśve nikuñcayet / nāsāgre dakṣiṇaṁ caiva jñeyaṁ taddhi nikuñcitam //

82-84; G.79-81). 85 (B.85; G.82) 86 (B.86; G.83). 87 (B.87; G.84) 88 (B.88; G.85). 1. B.G. विवर्तयेत्, विवृत्तम्. 2. B. विवर्ताच्.

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Nikuñcita—feet to be moved as in the Vṛścika K., two hands to be bent at the sides, the right hand to be held at the tip of the nose.[1]

वामदक्षिणपादाभ्यां घूर्णमानोपसर्पणैः। उद्वेष्टितापविद्धैश्च हस्तैर्मल्ल्युदाहृतम्॥ 89॥
vāmadakṣiṇapādābhyāṁ ghūrṇamānopasarpaṇaiḥ / udveṣṭitāpaviddhaiśca hastairmallyudāhṛtam //

Mattalli—making a whirling movement while throwing back the two feet (left and right), and moving hands in the Udveṣṭita and Apaviddha movement.

स्खलितापसृतौ पादौ वामहस्तश्च रेचितः। सव्यहस्तः कटिस्थः स्यादर्धमतल्लिमादिशेत्॥ 90॥
skhalitāpasṛtau pādau vāmahastaśca recitaḥ / savyahastaḥ kaṭisthaḥ syādardhamatallimādiśet //

Ardhamattali—feet to be drawn away from the position in the Skhalita K., left hand Recita, and afterwards to be put on the hip.[2]

रेचितो दक्षिणो हस्तः पादः सव्यो निकुट्टितः। दोला चैव भवेद्वामस्तद्रेचकनिकुट्टकम्॥ 91॥
recito dakṣiṇo hastaḥ pādaḥ savyo nikuṭṭitaḥ / dolā caiva bhavedvāmastadrecakanikuṭṭakam //

Recitanikuṭṭita—the right hand to be Recita, left foot Udghaṭṭita (=Nikuṭṭita), and the left hand with Dolā gesture.[3]

कार्यौ नाभितटे हस्तौ प्राङ्मुखौ कटकामुखौ। सूचीविद्धावपक्रान्तौ पादौ पादापविद्धके॥ 92॥
kāryau nābhitaṭe hastau prāṅmukhau kaṭakāmukhau / sūcīviddhāvapakrāntau pādau pādāpaviddhake //

Pādāpaviddhaka—the Kaṭkāmukha hands with their back against the navel, and feet to be in Suci and [then] the Apakrānta Cārī.

अपविद्धो भवेद्धस्तः सूचीपादस्तथैव च। तथा त्रिकं विवृत्तं च वलितं नाम तद्भवेत्॥ 93॥
apaviddho bhaveddhastaḥ sūcīpādastathaiva ca / tathā trikaṁ vivṛttaṁ ca valitaṁ nāma tadbhavet //

Valita—hands to be Apaviddha, feet to be in Sūcī Cārī Trika turned round [in the Bhramari Cārī].

[2]वर्तितो घूर्णितः सव्यो हस्तो वामश्च दोलितः। स्वस्तिकापसृतः पादः करणं घूर्णितं तु तत्॥ 94॥
vartito ghūrṇitaḥ savyo hasto vāmaśca dolitaḥ / svastikāpasṛtaḥ pādaḥ karaṇaṁ ghūrṇitaṁ tu tat //

Ghūrṇita—the left hand in Valita and moved round, the right hand with Dolā gesture, and the two feet to be drawn away from each other from Svastika position.

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89 (B.89; G.86). 90 (B.90; G.87). 91 (B.91; G.88). 92 (B.92; G.87) 93 (B.98; G.90). 94 (B.94; G.91). 1. B.G. वृश्चिक चरण. 2. B.G. वर्तित.

1. NŚ. does not know any *caraṇa* or *cārī* of this name, while a K. of this name occurs, and one *karaṇa* is very often used to define another *karaṇa;* see texts for 84 above, 103 and 107 below. In all these cases some mss. read *karaṇa* instead of *caraṇa.*
2. *skhalitāpasṛtān pādau* feet drawn away from the position of the *skhalita* K.
3. According to *Ag. udghaṭṭita=nikuttitā* for which see above 70 note.

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करिहस्तो भवेद्वामो दक्षिणश्च विवर्तितः। बहुशः कुट्टितः पादो ज्ञेयं तल्ललितं बुधैः।। 95।।
karihasto bhavedvāmo dakṣiṇaśca vivartitaḥ / bahuśaḥ kuṭṭitaḥ pādo jñeyaṁ tallalitaṁ budhaiḥ //

Lalita—the left hand with Karihasta gesture, the right one to be again turned aside (*apavartita*), two feet to be moved up and down.[1]

ऊर्ध्वजानु विधायाथ तस्योपरि लतां न्यसेत्। दण्डपक्षं तु तत् प्रोक्तं करणं नृत्तवेदिभिः।। 96।।
ūrdhvajānu vidhāyātha tasyopari latāṁ nyaset / daṇḍapakṣaṁ tu tat proktaṁ karaṇaṁ nṛttavedibhiḥ //

Daṇḍapakṣa—observing Ūrdhvajānu Cārī, Latā hands to be placed on the knee.

भुजङ्गत्रासितं कृत्वा यत्रोभावपि रेचितौ। वामपार्श्वस्थितौ हस्तौ भुजङ्गत्रस्तरेचितम्।। 97।।
bhujaṅgatrāsitaṁ kṛtvā yatrobhāvapi recitau / vāmapārśvasthitau hastau bhujaṅgatrastarecitam //

Bhujaṅgatrastarecita—the feet to be in Bhujaṅgatrasta Cārī, the two hands to be Recita and moved to the left side.

त्रिकं सुवलितं कृत्वा लतारेचितकौ करौ। नूपुरं च तथा पादं करणे नूपुरे न्यसेत्।। 98।।
trikaṁ suvalitaṁ kṛtvā latārecitakau karau / nūpuraṁ ca tathā pādaṁ karaṇe nūpure nyaset //

Nūpura—The Trika to be gracefully turned round, [in the Bhramari Cārī] the two hands to show respectively Latā and Recita gestures, and the Nūpurapāda Cārī with the feet.

रेचितौ हस्तपादौ च कटिग्रीवौ च रेचितौ। वैशाखस्थानकेनैतत् भवेद्वैशाखरेचितम्।। 99।।
recitau hastapādau ca kaṭigrīvau ca recitau / vaiśākhasthānakenaitat bhavedvaiśākharecitam //

Vaiśākharecita—hands and feet to be Recita, so the hip and the neck, and the entire body in Vaiśākha Sthāna (posture).

आक्षिप्तः स्वस्तिकः पादः करौ चोद्वेष्टितौ तथा। त्रिकस्य वलनाच्चैव ज्ञेयं भ्रमरकं तु तत्।। 100।।
ākṣiptaḥ svastikaḥ pādaḥ karau codveṣṭitau tathā / trikasya valanāccaiva jñeyaṁ bhramarakaṁ tu tat //

Bhramaraka—Svastika feet in Ākṣipta Cārī, hands in Udveṣṭita movement, and Trika[2] turned round [in the Bhramari Cārī].

अञ्चितः स्यात् करो वामः सव्यश्चतुर एव च। दक्षिणः कुट्टितः पादः चतुरं तत् प्रकीर्तितम्।। 101।।

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95 (B.95; G.92) 96 (B.96; G.93). 97 (B.97; G.94). 98 (B.98; g.95) 99 (B.99; G.96). 100 (B.100; G.97) 101 (B.101; G.98).

1. See IX, 191.
2. Trika used here and many times afterwards means the *trikāsthi* (sacrum) the lowest point in the vertibral column where the two other bones of the legs meet.

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añcitaḥ syāt karo vāmaḥ savyaścatura eva ca / dakṣiṇaḥ kuṭṭitaḥ pādaḥ caturaṁ tat prakīrtitam //

Catura—the left hand with Añcita, (*i.e.* Alapallava)[1] gesture, the right hand with Catura gesture, the right feet in Kuṭṭita (*i.e.* Udghaṭṭita)[2] pose.

भुजङ्गत्रासितः पादो रेचितो दक्षिणः करः। लताख्यश्च करो वामो भुजङ्गाञ्चितकं भवेत्॥ 102॥
bhujaṅgatrāsitaḥ pādo recito dakṣiṇaḥ karaḥ / latākhyaśca karo vāmo bhujaṅgāñcitakaṁ bhavet //

Bhujaṅgāñcita—the feet in Bhujaṅgatrāsita Cārī, the right hand Recita, the left hand with Latā gesture.

विक्षिप्तं हस्तपादं तु समन्ताद् यत्र दण्डवत्। रेच्यते तद्धि करणं ज्ञेयं दण्डकरेचितम्॥ 103॥
vikṣiptaṁ hastapādaṁ tu samantād yatra daṇḍavat / recyate taddhi karaṇaṁ jñeyaṁ daṇḍakarecitam //

Daṇḍakrecita—hands and feet to be freely thrown about on all sides like a staff (*daṇḍa*), and the same hands and feet to be Recita afterwards.

वृश्चिकं करणं कृत्वां द्वावप्यथ निकुट्टितौ। विधातव्यो करौ तद्धि ज्ञेयं वृश्चिककुट्टितम्॥ 104॥
vṛścikaṁ karaṇaṁ kṛtvāṁ dvāvapyatha nikuṭṭitau / vidhātavyo karau taddhi jñeyaṁ vṛścikakuṭṭitam //

Vṛścikakuṭṭita—assuming the Vṛścika K. and the hands with Niduṭṭita movement.[3]

सूचीं कृत्वापविद्धं च दक्षिणं चरणं न्यसेत्। रेचिता च कटिर्यत्र कटिभ्रान्तं तदुच्यते॥ 105॥
sūcīṁ kṛtvāpaviddhaṁ ca dakṣiṇaṁ caraṇaṁ nyaset / recitā ca kaṭiryatra kaṭibhrāntaṁ taducyate //

Kaṭibhrānta—the Sūci, the right hand with the Apaviddha (Āviddha) gesture and the hip to be moved round.

अञ्चितः पृष्ठतः पादः कुञ्चितोर्ध्वतलाङ्गुलिः। लताख्यश्च करो वामस्तल्लतावृश्चिकं भवेत्॥ 106॥
añcitaḥ pṛṣṭhataḥ pādaḥ kuñcitordhvatalāṅguliḥ / latākhyaśca karo vāmastallatāvṛścikaṁ bhavet //

Latāvṛścita—a foot to be Añcita and turned backwards, and the left hand to be with Latā gesture its palm and fingers bent and turned upwards.

अलपद्मः कटीदेशे छिन्ना पर्यायशः कटी। वैशाखस्थानकेनेह तच्छिन्नं करणं भवेत्॥ 107॥
alapadmaḥ kaṭīdeśe chinnā paryāyaśaḥ kaṭī / vaiśākhasthānakeneha tacchinnaṁ karaṇaṁ bhavet //

Chinna—the Alapadma hand to be held on the hip which in chinna pose, the body in the Vaiśākha Sthāna (posture).

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102 (B.102; G.99) 103 (B.103; G.100) 104 (B.104; G.101). 105; (G.102). 106 (B.106; G.103). 107 (B.107; G.104).

1. This is Ag's interpretation of Añcita.
2. This is Ag's interpretation.
3. See above 70 note.

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वृश्चिकं करणं कृत्वा स्वस्तिकौ च करावुभौ। रेचितापसृतौ चैव कार्यं वृश्चिकरेचितम्।। 108।।
vṛścikaṁ karaṇaṁ kṛtvā svastikau ca karāvubhau / recitāpasṛtau caiva kāryaṁ vṛścikarecitam //

Vṛścikarecita—assuming the Vṛścika K., the two hands in the form of a Svastika gradually to be Recita and to show Viprakīrṇa gesture.

बाहुशीर्षाञ्चितौ हस्तौ पादः पृष्ठाञ्चितस्तथा। दूरसन्नतपृष्ठं च वृश्चिकं तत्प्रकीर्तितम्।। 109।।
bāhuśīrṣāñcitau hastau pādaḥ pṛṣṭhāñcitastathā / dūrasannatapṛṣṭhaṁ ca vṛścikaṁ tatprakīrtitam //

Vṛścika—the two hands bent and held over the shoulders, and a leg bent and turned towards the back.[1]

आलीढं स्थानकं यत्र करौ वक्षसि रेचितौ। ऊर्ध्वाधौ विप्रकीर्णौ च व्यंसितं तद्विदुर्बुधाः।। 110।।
ālīḍhaṁ sthānakaṁ yatra karau vakṣasi recitau / ūrdhvādhau viprakīṇaru ca vyaṁsitaṁ tadvidurbūdhāḥ //

Vyaṁsita—assuming Ālīḍha Sthāna, the two hands to be Recita and held on the chest and afterwards moved up and down with Viprakīrṇa gesture.

हस्तौ तु स्वस्तिकौ पार्श्वे तथा पादो निकुट्टितः। यत्र तत्करणं ज्ञेयं बुधैः पार्श्वनिकुट्टकम्।। 111।।
hastau tu svastikau pārśve tathā pādo nikuṭṭitaḥ / yatra tatkaraṇaṁ jñeyaṁ budhaiḥ pārśvanikuṭṭakam //

Pārśvanikuṭṭaka—Svastika hands to be held on one side, and the feet to be Nikuṭṭita.[2]

वृश्चिकं चरणं कृत्वा पादस्याङ्गुष्ठकेन तु। ललाटे तिलकं कुर्याल्ललाटतिलकं च तत्।। 112।।
vṛścikaṁ caraṇaṁ kṛtvā pādasyāṅguṣṭhakena tu / lalāṭe tilakaṁ kuryāllalāṭatilakaṁ ca tat //

Lalāṭatilaka—after assuming the Vṛścika K. a mark (*tilaka)* in the forehead to be made with a great toe.

पृष्ठतः कुञ्चितं कुर्यादतिक्रान्तं समन्ततः। आक्षिप्तौ च करौ कार्यौ क्रान्तके करणे द्विजाः।। 113।।
pṛṣṭhataḥ kuñcitaṁ kuryādatikrāntaṁ samantataḥ / ākṣiptau ca karau kāyaru krāntake karaṇe dvijāḥ //

Krāntaka—bending a Kuñcita leg behind the back, the Atikrāntā Cārī, then the two hands to be thrown down.

आद्यः पादोऽञ्चितः कार्यः सव्यहस्तश्च कुञ्चितः। उत्तानो वामपार्श्वश्च तत्कुञ्चितमुदाहृतम्।। 114।।
ādyaḥ pādo'ñcitaḥ kāryaḥ savyahastaśca kuñcitaḥ / uttāno vāmapārśvaśca tatkuñcitamudāhṛtam //

Kuñcita—a leg to be first Añcita and left hand to be held on the left side with its palm upwards.

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108 (B.108; G.105). 109. (B.108; G.106). 110 (B.109; G.107; G.107). 111 (B.110; G.108). 112 (B.111; G.109). 113 B.112; G.110). 114 (B.113; G.111)

1. Ag. interprets the passage differently.
2. See above 70 note.

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प्रलम्बिताभ्यां बाहुभ्यां यद् गात्रेणानतेन च। अभ्यन्तरापविद्धः स्यात् तज्ज्ञेयं चक्रमण्डलम्।। 115।।

pralambitābhyāṁ bāhubhyāṁ yad gātreṇānatena ca / abhyantarāpaviddhaḥ syāt tajjñeyaṁ cakramaṇḍalam //

Cakramaṇḍala—the inner Apaviddha (Aḍḍitā)[1] Cārī with the body bent and held down between the two arms hanging straight.

स्वस्तिकापसृतौ पादावपविद्धक्रमौ यदा। उरोमण्डलिको हस्त उरोमण्डलकं तु तत्।। 116।।

svastikāpasṛtau pādāvapaviddhakramau yadā / uromaṇḍaliko hasta uromaṇḍalakaṁ tu tat //

Uromaṇḍala—two feet drawn away from the Svastika position and used in Apaviddha (Aḍḍitā) Cāri and hands in Uromaṇḍala gesture.

आक्षिप्तहस्तपादं च क्रियते यत्र वेगतः। आक्षिप्तं करणं नाम तद्विज्ञेयं द्विजर्षभाः।। 117।।

ākṣiptahastapādaṁ ca kriyate yatra vegataḥ / ākṣiptaṁ karaṇaṁ nāma tadvijñeyaṁ dvijarṣabhāḥ //

Ākṣipta—hands and feet to be thrown about swiftly in this Karaṇa.

ऊर्ध्वाङ्गुलितलः पादः पार्श्वेणोर्ध्वं प्रसारितः। प्रकुर्यादञ्चिततलौ हस्तौ तलविलासिते।। 118।।

ūrdhvāṅgulitalaḥ pādaḥ pārśveṇordhvaṁ prasāritaḥ / prakuryādañcitatalau hastau talavilāsite //

Talavilasita—foot with the toe and the sole turned upwards and help high on the side, and the palm of hands bent.

पृष्ठतः प्रसृतः पादो द्वौ तालावर्धमेव च। तस्यैवानुगतो हस्तः पुरतस्त्वर्गलं तु तत्।। 119।।

pṛṣṭhataḥ prasṛtaḥ pādo dvau tālāvardhameva ca / tasyaivānugato hastaḥ puratastvargalaṁ tu tat //

Argala—feet stretched backwards and kept two Tālas and a half apart, and hands moved in conformity with these.

विक्षिप्तं हस्तपादं तु पृष्ठतः पार्श्वतोऽथवा। एकमार्गगतं यत्र तद्विक्षिप्तमुदाहृतम्।। 120।।

vikṣiptaṁ hastapādaṁ tu pṛṣṭhataḥ pārśvato'thavā / ekamārgagataṁ yatra tadvikṣiptamudāhṛtam //

Vikṣipta—hands and feet to be thrown backward or sideways in the same way.

प्रसार्य कुञ्चितं पादं पुनरावर्तयेद् द्रुतम्। प्रयोगवशगौ हस्तौ तदावृत्तमुदाहृतम्।। 121।।

prasārya kuñcitaṁ pādaṁ punarāvartayed drutam / prayogavaśagau hastau tadāvṛttamudāhṛtam //

Āvarta—the Kuñcita feet put forward and the two hands moved swiftly to befit the dance.

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115 (B.114; G.112). 116 (B.115; G.113). 117 (B.116; G.114). 118 (B.117; G.115) 119 (B.118; G.116). 120 (B. 119; G.117). 121 (B.120; G.118)

1. According to Ag. *apaviddha=additā cārī* which see XI, 22.

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कुञ्चितं पादमुत्क्षिप्य पार्श्वात् पार्श्वं तु दोलयेत्। प्रयोगवशगौ हस्तौ दोलापादं प्रकीर्तितम्।। 122।।
kuñcitaṁ pādamutkṣipya pārśvāt pārśvaṁ tu dolayet / prayogavaśagau hastau ḍolāpādaṁ prakīrtitam //

Ḍolāpāda—the Kuñcita feet thrown up, and two hands swinging from side to side in a manner befitting the dance.

आक्षिप्तं हस्तपादं च त्रिकं चैव विवर्तितम्। रेचितौ च तथा हस्तौ विवृत्ते करणे द्विजाः।। 123।।
ākṣiptaṁ hastapādaṁ ca trikaṁ caiva vivartitam / recitau ca tathā hastau vivṛtte karaṇe dvijāḥ //

Nivṛtta—hands and feet first thrown out, and the Trika to be turned round and the two hands to be Recita.

सूचीविद्धं विधायाथ त्रिकं तु विनिवर्तयेत्। करौ तु रेचितौ कार्यौ विनिवृत्ते द्विजोत्तमाः।। 124।।
sūcīviddhaṁ vidhāyātha trikaṁ tu vinivartayet / karau tu recitau kāyaru vinivṛtte dvijottamāḥ //

Vinivṛtta—observing the Sūci Cārī, the Trika to be turned round and hands to be Recita.

पार्श्वक्रान्तक्रमं कृत्वा पुरस्तादथ पातयेत्। प्रयोगवशगौ हस्तौ पार्श्वक्रान्तमुदाहृतम्।। 125।।
pārśvakrāntakramaṁ kṛtvā purastādatha pātayet / prayogavaśagau hastau pārśvakrāntamudāhṛtam //

Pārśvakrānta—observing the Pārśvakrānta Cārī, throwing out hands towards the front, and moving them in a manner befitting the dance.

पृष्ठतः कुञ्चितौ पादौ वक्षश्चैव समुन्नतम्। तिलके च करः स्थाप्यस्तन्निशुम्भितमुच्यते।। 126।।
pṛṣṭhataḥ kuñcitau pādau vakṣaścaiva samunnatam / tilake ca karaḥ sthāpyastanniśumbhitamucyate //

Niśumbhita—a foot bent towards the back, the chest raised high, and the hand held at the centre of the forehead (*tilaka*).[1]

पृष्ठतो वलितं पादं शिरोघृष्टं प्रसारयेत्। हस्तौ च मण्डलाविद्धौ विद्युद्भ्रान्तं तदुच्यते।। 127।।
pṛṣṭhato valitaṁ pādaṁ śiroghṛṣṭaṁ prasārayet / hastau ca maṇḍalāviddhau vidyudbhrāntaṁ taducyate //

Vidyudbhrānta[2]—foot turned backwards and the two hands in the Maṇḍalāviddha[3] gesture very close to the head.

अतिक्रान्तक्रमं कृत्वा पुरस्तात् संप्रसारयेत्। प्रयोगवशगौ हस्तौ अतिक्रान्ते प्रकीर्तितौ।। 128।।
atikrāntakramaṁ kṛtvā purastāt saṁprasārayet / prayogavaśagau hastau atikrānte prakīrtitau //

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122 (B.121; G.119). 123 (B.122; G.120). 124 (B.123; G.121). 125 (B.124; G.122). 126 (B.125; 123) 127 (B.126; G.124) 128 (B.127; G.125).

1. Ag. interprets differently.
2. Ag. interprets differently.
3. Nowhere defined in NŚ.

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Arikrānta—observing the Atikrānta Cārī, the two hands stretched forward in a manner befitting the dance.

आक्षिप्तं हस्तपादं च त्रिकं चैव विवर्तितम्। पुनश्च रेचयेद्धस्तं विवर्तिकमेव तत्।। 129।।
ākṣiptaṁ hastapādaṁ ca trikaṁ caiva vivartitam / punaśca recayeddhastaṁ vivartikameva tat //

Vivartitaka—hands and feet to be thrown out, the Trika to be turned round and hands to be Recita.

कर्णोऽञ्चितः करो वामो लताहस्तश्च दक्षिणः। दोलापादस्तदा चैव गजक्रीडितके भवेत्।। 130।।
karṇe'ñcitaḥ karo vāmo latāhastaśca dakṣiṇaḥ / dolāpādastadā caiva gajakrīḍitake bhavet //

Gajākriḍita— the left hand bent and brought near the [left] ear, and the right hand in Latā gesture and the feet Ḍolāpāda Cārī.

द्रुतमुत्क्षिप्य चरणं पुरस्तादथ पातयेत्। तलसंस्फोटितौ हस्तौ तलसंस्फोटिते स्मृतौ।। 131।।
drutamutkṣipya caraṇaṁ purastādatha pātayet / talasaṁsphoṭitau hastau talasaṁsphoṭite smṛtau //

Talasaṃsphoṭita[1]—foot to be swiftly up and put forward, the two hands showing Talasaṁsphoṭita[2] gesture.

पृष्ठप्रसारितः पादः लतारेचितकौ करौ। समुन्नतमुरश्चैव गरुडप्लुतके भवेत्।। 132।।
pṛṣṭhaprasāritaḥ pādaḥ latārecitakau karau / samunnatamuraścaiva garuḍaplutake bhavet //

Garuḍaplutaka—the two feet to be stretched backwards and the two hand—right and left—to be respectively with Latā and Recita gestures, and the chest raised up.

सूचीपादोन्नतं पार्श्वं एको वक्षःस्थितः करः। द्वितीयश्चाञ्चितो गण्डे गण्डसूचि तदुच्यते।। 133।।
sūcīpādonnataṁ pārśvaṁ eko vakṣaḥsthitaḥ karaḥ / dvitīyaścāñcito gaṇḍe gaṇḍasūci taducyate //

Gaṇḍasūci—the feet to be in Sūci position, the side to be Unnata, one hand to be on the chest and the other to bent and touch the cheek.

ऊर्ध्वावावेष्टितौ हस्तौ सूचीपादो विवर्तितः। परिवृत्तत्रिकश्चैव परिवृत्तं तदुच्यते।। 134।।
ūrdhvāvaveṣṭitau hastau sūcīpādo vivartitaḥ / parivṛttatrikaścaiva parivṛttaṁ taducyate //

Parivṛtta—the hands raised in Apaveṣṭita gesture, the feet in Sūci position, the Trika is turned round (in the Bhramari Cārī).

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129 (B.128; G.126). 130 (B.129; G.127). 131 (B.130; G.128). 132; B.122). 133 (B.132; G.130). 134 (B.133; G.131).

1. Ag. interprets the passage, differently.
2. Defined nowhere in NŚ.

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एकः समस्थितः पाद ऊरुपार्श्वे स्थितोऽपरः। मुष्टिहस्तश्च वक्षःस्थः पार्श्वजानु तदुच्यते।। 135।।
ekaḥ samasthitaḥ pāda ūrupārśve sthito'paraḥ / muṣṭihastaśca vakṣaḥsthaḥ pārśvajānu taducyate //

Pārśvajānu—one foot in Sama position and the opposite thigh raised, and one Muṣṭi hand on the chest.

पृष्ठप्रसारितः पादः किञ्चिदञ्चितजानुकः। यत्र प्रसारितौ बाहू तत्स्यात् गृध्रावलीनकम्।। 136।।
pṛṣṭhaprasāritaḥ pādaḥ kiñcidañcitajānukaḥ / yatra prasāritau bāhū tatsyāt gṛdhrāvalīnakam //

Gṛdhrāvalinaka—one foot stretched backwards and one knee slightly bent and the two arms outstretched.

उत्प्लुत्य चरणौ कार्यावग्रतः स्वस्तिकस्थितौ। सन्नतौ च तथा हस्तौ सन्नतं तदुदाहृतम्।। 137।।
utplutya caraṇau kāryāvagrataḥ svastikasthitau / sannatau ca tathā hastau sannataṁ tadudāhṛtam //

Sannata—after jumping, the two feet are to be put forward in Svastika form and the two hands to show Sannata[1] (*i.e.* Dolā) gesture.

कुञ्चितं पादमुत्क्षिप्य कुर्यादग्रस्थितं भुवि। प्रयोगवशगौ हस्तौ तत्सूचि परिकीर्तितम्।। 138।।
kuñcitaṁ pādamutkṣipya kuryādagrasthitaṁ bhuvi / prayogavaśagau hastau tatsūci parikīrtitam //

Sūci—a Kuñcita foot to be raised and put forward on the ground, and the two hands to be in harmony with the performance.

अलपद्मः शिरोदेशे सूचीपादश्च दक्षिणः। यत्र तत्करणं ज्ञेयमर्धसूचीति नामतः।। 139।।
alapadmaḥ śirodeśe sūcīpādaśca dakṣiṇaḥ / yatra tatkaraṇaṁ jñeyamardhasūcīti nāmataḥ //

Ardhasūci—the Alapadma hand is held on the head, the right foor is in Sūci [Cārī] position.

पादसूच्या यदा पादौ द्वितीयस्तु प्रपीड्यते। कटिवक्षःस्थितौ हस्तौ सूचीविद्धं तदुच्यते।। 140।।
pādasūcyā yadā pādau dvitīyastu prapīḍyate / kaṭivakṣaḥsthitau hastau sūcīviddhaṁ taducyate //

Sūcividdha—one foot of Sūci Cārī being put on the heel of another foot, the two hands to be respectively put on the waist and the chest.

कृत्वोरुवलितं पादमपक्रान्तक्रमं न्यसेत्। प्रयोगवशगौ हस्तावपक्रान्तं तदुच्यते।। 141।।
kṛtvoruvalitaṁ pādamapakrāntakramaṁ nyaset / prayogavaśagau hastāvapakrāntaṁ taducyate //

Apakrānta—after making the Valita thigh, Apakrāntā Cāri is to be performed, the two hands to be moved in harmony with the performance.

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135 (B.134; G.132). 136 (B.135; G.133). 137 (B.136; G.134). 138 (B.137; G.135). 139 (B.138; G.136). 140 (B.139; G.137). 141 (B.140; G.138)

1. According to Ag. Sannata=Dolāhasta.

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वृश्चिकं करणं कृत्वा रेचितौ च तथा करौ। तथा त्रिकं विवृत्तं च मयूरललितं भवेत्।। 142।।
vṛścikaṁ karaṇaṁ kṛtvā recitau ca tathā karau / tathā trikaṁ vivṛttaṁ ca mayūralalitaṁ bhavet //

Mayūralalita—after assuming the Vṛścika Cārī two hands to be Recita, and the Trika to be turned round [in the Bhramarī Cārī].

अञ्चितापसृतौ पादौ शिरश्च परिवाहितम्। रेचितौ च करौ यत्र तत्सर्पितमुदाहृतम्।। 143।।
añcitāpasṛtau pādau śiraśca parivāhitam / recitau ca karau yatra tatsarpitamudāhṛtam //

Sarpita—the two feet to be moved from the Añcita position and the head with Parivāhita gesture, and the two hands are Recita.

नूपुरं करणं कृत्वा दण्डपादं प्रसारयेत्। क्षिप्रविद्धं करं चैव दण्डपादं तदुच्यते।। 144।।
nūpuraṁ karaṇaṁ kṛtvā daṇḍapādaṁ prasārayet / kṣipraviddhaṁ karaṁ caiva daṇḍapādaṁ taducyate //

Daṇḍapāda—after the Nūpura Cārī, Daṇḍapāda Cārī should be observed and the Āviddha hand should be shown quickly.

अतिक्रान्तं क्रमं कृत्वा समुत्प्लुत्य निवर्तयेत्। जङ्घाञ्चितोपरिक्षिप्ता तद्विद्याद्धरिणप्लुतम्।। 145।।
atikrāntaṁ kramaṁ kṛtvā samutplutya nivartayet / jaṅghāñcitoparikṣiptā tadvidyāddhariṇaplutam //

Hariṇapluta—after observing the Atikrānta Cāri one jumps and stops, and then one of the shanks are bent and thrown up.

दोलापादक्रमं कृत्वा समुत्प्लुत्य निपातयेत्। परिवृत्तं त्रिकं चतत् प्रेङ्खोलितकमुच्यते।। 146।।
dolāpādakramaṁ kṛtvā samutplutya nipātayet / parivṛttaṁ trikaṁ catat preṅkholitakamucyate //

Preṅkholitaka—after observing the Dolāpāda Cārī (=Krama) one is to jump and let the Trika turn round in the Bhramarī Cārī and come at rest.

भुजावूर्ध्वविनिष्क्रान्तौ हस्तौ चाभिमुखाङ्गुली। बद्धाचारी तथा चैव नितम्बे करणे भवेत्।। 147।।
bhujāvūrdhvaviniṣkāntau hastau cābhimukhāṅgulī / baddhācārī tathā caiva nitambe karaṇe bhavet //

Nitamba—arms to be first thrown up and hands to have their fingers pointing upwards and the Baddhā Cārī to be observed.

दोलापादक्रमं कृत्वा हस्तौ तदनुगावुभौ। रेचितौ घूर्णितौ वापि स्खलितं करणं भवेत्।। 148।।
dolāpādakramaṁ kṛtvā hastau tadanugāvubhau / recitau ghūrṇitau vāpi skhalitaṁ karaṇaṁ bhavet //

Skhalita—after observing Dolāpāda Cārī, hands with Recita gesture to be turned round in harmony with this.

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142 (B.141; G.139) 143 (B.142; G.140). 144 (B.143; G.141) 145 (B.144; G.142) 146 (B.145; G.143) 147 (B.146; G.144) 148 (B.147; G.145)

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वामो वक्षःस्थितो हस्तः प्रोद्वेष्टिततलोऽपरः। अञ्चितश्चरणश्चैव प्रयोज्यः करिहस्तके।। 149।।
vāmo vakṣaḥsthito hastaḥ prodveṣṭitatalo'paraḥ / añcitaścaraṇaścaiva prayojyaḥ karihastake //

Karihasta—the left hand is to be placed on the chest, the palm of the other hand to be made Prodveṣṭita-tala, the feet to be Añcita.

एकस्तु रेचितो हस्तो लताख्यश्च तथापरः। संसर्पिततलौ पादौ प्रसर्पितकमेव तत्।। 150।।
ekastu recito hasto latākhyaśca tathāparaḥ / saṁsarpitatalau pādau prasarpitakameva tat //

Prasarpitaka—one hand to be Recita and the other with Latā gesture, and feet to be Saṁsarpitatala (=Talasañcara).

अलातकं पुरः कृत्वा द्वितीयश्च द्रुतक्रमम्। हस्तौ पादानुगौ चापि सिंहविक्रीडिते स्मृतौ।। 151।।
alātakaṁ puraḥ kṛtvā dvitīyaśca drutakramam / hastau pādānugau cāpi siṁhavikrīḍite smṛtau //

Siṁhavikrīḍita—after observing the Alāta Cārī one is on move swiftly and hands to follow the feet.

पृष्ठप्रसर्पितः पादः कुञ्चितावर्तितौ करौ। पुरस्तथैव कर्तव्यौ सिंहाकर्षितके द्विजाः।। 152।।
pṛṣṭhaprasarpitaḥ pādaḥ kuñcitāvartitau karau / purastathaiva kartavyau siṁhākarṣitake dvijāḥ //

Siṁhākarṣita—one foot to be stretched backwards and hands to be bent and turned round in the front and again to be bent.

आक्षिप्तहस्तमाक्षिप्तपादमाक्षिप्तदेहकम्। उद्वृत्तगात्रमित्येतदुद्वृत्तं करणं स्मृतम्।। 153।।
ākṣiptahastamākṣiptapādamākṣiptadehakam /udvṛttagātramityetadudvṛttaṁ karaṇaṁ smṛtam //

Udvṛtta—hands, feet and the entire body to be moved violently (lit. thrown up) and then Udvṛtta Cārī to be observed.

आक्षिप्तश्चरणः कार्यो हस्तौ तस्यैव चानुगौ। आनतं च तथा गात्रं तथोपसृतकं स्मृतम्।। 154।।
ākṣiptaścaraṇaḥ kāryo hastau tasyaiva cānugau / ānataṁ ca tathā gātraṁ tathopasṛtakaṁ smṛtam //

Upasṛtaka—observing Ākṣiptā Cārī and hands in harmony with this Cārī.

दोलापादक्रमं कृत्वा तलसंघट्टितौ करौ। रेचयेच्च करं वामं तलसंघट्टिते तथा।। 155।।
dolāpādakramaṁ kṛtvā talasaṁghaṭṭitau karau / recayecca karaṁ vāmaṁ talasaṁghaṭṭite tathā //

Talasaṃghaṭṭita—observe the Dolāpādā Cārī two palms will clash with each other and the left hand to be Recita.

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149 (B.148; G.146) 150 (B.149; G.147) 151 (B.150; G.148) 152 (B.151; G.149). 153 (B.152; G.150). 154 (B.153; G.151). 155 (B.154; 152).

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एको वक्षःस्थितो हस्तो द्वितीयश्च प्रलम्बितः। लताग्रसंस्थितः पादो जनिते करणे भवेत्।। 156।।
eko vakṣaḥsthito hasto dvitīyaśca pralambitaḥ / latāgrasaṁsthitaḥ pādo janite karaṇe bhavet //

Janita—one hand to be on the chest, and other hanging loosely and observing Talāgrasaṁsthitā (Janitā) Cārī.[1]

जनितं करणं कृत्वा हस्तौ चाभिमुखाङ्गुली। शनैर्निपातितौ चैव ज्ञेयं तदवहित्थकम्।। 157।।
janitaṁ karaṇaṁ kṛtvā hastau cābhimukhāṅgulī / śanairnipātitau caiva jñeyaṁ tadavahitthakam //

Avahitthaka—after observing Janitā K. raising hands with fingers spread out and then letting them fall slowly.

करौ वक्षःस्थितौ कार्यावुरो निर्भुग्नमेव च। मण्डलं स्थानकं चैव निवेशं करणं तु तत्।। 158।।
karau vakṣaḥsthitau kāryāvuro nirbhugnameva ca / maṇḍalaṁ sthānakaṁ caiva niveśaṁ karaṇaṁ tu tat //

Niveśa—the two hands will be on the chest which should be Nirbhugna and the dancer should assume Maṇḍala Sthāna (posture).

तलसञ्चरपादाभ्यामुत्प्लुत्य पतनं तु यत्। सन्नतं वलितं गात्रमेलकाक्रीडितं तु तत्।। 159।।
talasañcarapādābhyāmutplutya patanaṁ tu yat / sannataṁ valitaṁ gātramelakākrīḍitaṁ tu tat //

Elakākrīḍita—jumping with Talasañcara[2] feet and coming to the ground with the body bent and turned.

करमावृत्तकरणमूरुपृष्ठेऽञ्चितं न्यसेत्। जङ्घाञ्चिता तथोद्वृत्ता तदूरूद्वृत्तमुच्यते।। 160।।
karamāvṛttakaraṇamūruprṣṭhe'ñcitaṁ nyaset / jaṅghāñcitā tathodvṛttā tadūrūdvṛttamucyate //

Ūrūdvṛtta—a hand made Āvṛtta (Vyavartita) and then bent and placed on the thigh, shanks made Añcita[3] and Udvṛtta.

करौ प्रलम्बितौ कार्यौ शिरश्च परिवाहितम्। पादौ च वलितावि द्धौ मदस्खलितके द्विजाः।। 161।।
karau pralambitau kāryau śiraśca parivāhitam / pādau ca valitāviddhau madaskhalitake dvijāḥ //

Madaskhalitaka—two hands hanging down, the head assuming the Parivāhita gesture, the right and the left feet to be turned round in Āviddha Cārī.

पुरः प्रसारितः पादः कुञ्चितो गमनोन्मुखः। करौ च रेचितौ यत्र विष्णुक्रान्त तदुच्यते।। 162।।
puraḥ prasāritaḥ pādaḥ kuñcito gamanonmukhaḥ / karau ca recitau yatra viṣṇukrāntaṁ taducyate //

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156 (B.155; G.153). 157 (B.156; G.154). 158 (B.157; G.155) 159 (B.158; G.156). 160 (B.159; G.157). 161 (B.160; G.158) 162 (B.161; 159).

1. According to Ag. Talāgrasaṁsthita pāda means Janitā cari.
2. Same as *agratalasañcara*, see X. 46.
3. Defined nowhere in NŚ.

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Viṣṇukrānta—a foot stretched forward and bent as if on the point of walking, and hands to be Recita.

करमावर्तितं कृत्वा ऊरुपृष्ठे निकुञ्चयेत्। ऊरुश्चैव तदा विद्धः सम्भ्रान्तं करणं तु तत्।। 163।।
karamāvartitaṁ kṛtvā ūrupṛṣṭhe nikuñcayet / ūruścaiva tadā viddhaḥ sambhrāntaṁ karaṇaṁ tu tat //

Sambhrānta—a hand with Āvartita (Vyavartita) movement placed on the thigh which is made Aviddha.[1]

अपविद्धः करः सूच्या पादश्चैव निकुट्टितः। वक्षस्थश्च करो वामो विष्कम्भे करणे भवेत्।। 164।।
apaviddhaḥ karaḥ sūcyā pādaścaiva nikuṭṭitaḥ / vakṣasthaśca karo vāmo viṣkambhe karaṇe bhavet //

Viṣkambha—a hand to be Apaviddha,[2] Sūci Cārī, foot to be made Nikuṭṭita and the left hand on the chest.

पादावुद्घट्टितौ कार्यौ तलसङ्घट्टितौ करौ। नितम्बपार्श्वे कर्तव्यौ बुधैरुद्घट्टिते सदा।। 165।।
pādāvudghaṭṭitau kāryau talasaṅghaṭṭitau karau / nitambapārśve kartavyau budhairudghaṭṭite sadā //

Udghaṭṭa—feet to be in Udghaṭṭita[3] movements and hands in Talasaṁghaṭṭita movement[4] are to be placed on two sides.

प्रयुज्यालातकं पादं हस्तौ द्वावपि रेचितौ। कुञ्चितावञ्चितौ चैव वृषभक्रीडिते स्मृतौ।। 166।।
prayujyālātakaṁ pādaṁ hastau dvāvapi recitau / kuñcitāvañcitau caiva vṛṣabhakrīḍite smṛtau //

Vṛṣabhakrīḍita—after observing the Alāta Cārī two hands to be made Recita, and afterwards these should to be made Kuñcita and Añcita.

रेच्चितावञ्चितौ हस्तौ लोलितं वर्तितं शिरः। उभयोः पार्श्वयोर्यत्र ज्ञेयं लोलितकं बुधैः।। 167।।
reccitāvañcitau hastau lolitaṁ vartitaṁ śiraḥ / ubhayoḥ pārśvayoryatra jñeyaṁ lolitakaṁ budhaiḥ //

Lolita—hands on the two sides to be Recita and Añcita, and head Lolita and Vartīka.

स्खलितासर्पितौ पादौ तथा हस्तौ च रेचितौ। परिवाहितं शिरश्चैव कुर्यान्नागापसर्पिते।। 168।।
skhalitāsarpitau pādau tathā hastau ca recitau / parivāhitaṁ śiraścaiva kuryānnāgāpasarpite //

Nagāpasarpita—to draw back feet from Svastika position and the head to be Parivāhita and hand to be Recita.

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163 (B.162; G.160). 164 (B.163; G.161). 165 (B.164; G.162). 166 (B.165; G.163). 167 (B.166; G.164). 168 (B.167; G.165).

1. Defined nowhere in NŚ.
2. Defined nowhere in NŚ.
3. Defined nowhere in NŚ.
4. Defined nowhere in NŚ.

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निषण्णाङ्गस्तु चरणं प्रसार्य तलसञ्चरम्। उद्वाहितमुरः कृत्वा शकटास्यं प्रयोजयेत्[1] ।। 169 ।।
niṣaṇṇāṅgastu caraṇaṁ prasārya talasañcaram / udvāhitamuraḥ kṛtvā śakaṭāsyaṁ prayojayet //

Śakaṭāsya—beginning with body at rest, advancing with a Talasañcara[1] foot and making the chest Udavāhita.

ऊर्ध्वाङ्गुलितलौ पादौ त्रिपताकावधोमुखौ। हस्तौ शिरः सन्नतं च गङ्गावतरणं च तत् ।। 170 ।।
ūrdhvāṅgulitalau pādau tripatākāvadhomukhau / hastau śiraḥ sannataṁ ca gaṅgāvataraṇaṁ ca tat //

Gaṅgāvataraṇa—foot with the toes and the sole turned upwards, hands showing Tripatāka with the fingers pointing downwards and the head being Sannata.[2]

अष्टोत्तरशतं ह्येतत् करणानां मयोदितम्। अतः परं प्रवक्ष्यामि ह्यङ्गहारविकल्पनम् ।। 171 ।।
aṣṭottaraśataṁ hyetat karaṇānāṁ mayoditam / ataḥ paraṁ pravakṣyāmi hyaṅgahāravikalpanam //

• THE AṄGAHĀRAS •

I have spoken of one hundred and eight Karaṇas. I shall now describe the different Aṅgahāras.[3]

प्रसार्योत्क्षिप्य च करौ समपादं प्रयोजयेत्। व्यंसितापसृतं सव्यमूर्ध्वं हस्तं प्रसारयेत् ।। 172 ।।
प्रत्यालीढं ततः कृत्वा तथैव च निकुट्टकम्। ऊरूद्वृत्तं ततः कुर्यात् आक्षिप्तं स्वस्तिकं ततः ।। 173 ।।
नितम्बं करिहस्तश्च कटिच्छिन्नं तथैव च। स्थिरहस्तो भवेदेष त्वङ्गहारो हरप्रियः ।। 174 ।।
prasāryotkṣipya ca karau samapādaṁ prayojayet / vyaṁsitāpasṛtaṁ savyamūrdhvaṁ hastaṁ prasārayet // pratyālīḍhaṁ tataḥ kṛtvā tathaiva ca nikuṭṭakam / ūrūdvṛttaṁ tataḥ kuryāt ākṣiptaṁ svastikaṁ tataḥ // nitambaṁ karihastaśca kaṭicchinnaṁ tathaiva ca / sthirahastau bhavedeṣa tvaṅgahāro harpriyaḥ //

Sthirahasta—stretching two arms and throwing them up, taking up Samapāda Sthāna, the left hand stretched upwards from the level of the shoulder, taking up afterwards the Pratyālīḍha Sthāna, then observing, successively the Nikuṭṭita, Ūrūdvṛtta, Ākṣipta, Svastika, Nitamba, Karihasta and Kaṭicchinna, Karaṇas.[4]

तलपुष्पापविद्धे च वर्तितं संप्रसारयेत्। प्रत्यालीढं ततः कृत्वा तथैव च निकुट्टकम् ।। 175 ।।
ऊरूद्वृत्तं तथाक्षिप्तमुरोमण्डलमेव च।

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169 (B.168; G.166) 1.1 or B.169-173 (G.167-170) see 56-61 above. 170 (B.169; G.171). 171-173 (B.174-176; G. 174-176 (B.177-179a; G.175-176).

1. See above 158 note.
2. The term defined nowhere in NŚ.
3. Aṅgahāra defined nowhere in NŚ.
4. Definition of the *aṅgahāras* have been translated like the *karaṇas;* above see. 62 note, *Aṅghāras* are mostly combinations of the *karaṇas.*

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talapuṣpāpaviddhe ca vartitaṁ saṁprasārayet /pratyālīḍhaṁ tataḥ kṛtvā tathaiva ca nikuṭṭakam // urūdvṛttaṁ tathākṣip-tamuromaṇḍalameva ca /

Paryastaka—observing Talapuṣpaputa, Apaviddha, and Varṭita Karaṇas, then taking up Pratyālidha Sthāna, then assuming Nikuṭṭaka, Ūrūdvṛtta, Ākṣipta, Uromaṇḍala, Nitamba, Karihasta, Kaṭicchinna, Karaṇas,

नितम्बं करिहस्तं च कटिच्छिन्न तथैव च[1] ।। 176 ।।

एषः पर्यस्तको नाम त्वङ्गहारो हरोद्भवः । अलपल्लवसूचीं च कृत्वा विक्षिप्तमेव च ।। 177 ।।

nitambaṁ karihastaṁ ca kaṭicchinna tathaiva ca // eṣaḥ paryastako nāma tvaṅgahāro harodbhavaḥ / alapallavasūcīṁ ca kṛtvā vikṣiptameva ca //

आवर्तितं ततः कुर्यात् तथैव च निकुट्टकम् ।

āvartitaṁ tataḥ kuryāt tathaiva ca nikuṭṭakam /

ऊरूद्वृत्तं तथाक्षिप्तमुरोमण्डलकं तथा ।। 178 ।।

करिहस्तं कटिच्छिन्नं सूचीविद्धो भवेदयम् । अपविद्धं तु करणं सूचीविद्धं पुनर्भवेत् ।। 179 ।।

उद्वेष्टितेन हस्तेन त्रिकं तु परिवर्तयेत् ।

ūrūdvṛttaṁ tathākṣiptamuromaṇḍalakaṁ tathā // karihastaṁ kaṭicchinnaṁ sūcīviddho bhavedayam / apaviddhaṁ tu karaṇaṁ sūcīviddhaṁ punarbhavet // udveṣṭatena hastena trikaṁ tu parivartayet /

Sūcividdha—after showing Alapallava (Alapadma) and Sūci (-mukha) gesture assuming one after another Vikṣipta. Āvartita, Nikuṭṭaka, Ūrūdvṛtta, Ākṣipta, Uromaṇḍala, Karihasta, and Kaṭicchinna Karaṇas.

उरोमण्डलकौ हस्तौ कटिच्छिन्नं तथैव च ।। 180 ।।

अपविद्धाङ्गहारस्तु विज्ञेयस्तत्प्रयोक्तृभिः । करणं नूपुरं कृत्वा विक्षिप्तालातके पुनः ।। 181 ।।

पुनराक्षिप्तकं कुर्यादुरोमण्डलकं तथा ।

uromaṇḍalakau hastau kaṭicchinnaṁ tathaiva ca // apaviddhāṅgahārastu vijñeyastaprayoktṛbhiḥ / karaṇaṁ nūpuraṁ kṛtvā vikṣiptālātake punaḥ // punarākṣiptakaṁ kuryāduromaṇḍalakaṁ tathā /

Apaviddha—Apaviddha and Sūcividdha Karaṇas, then observing Udveṣṭita K. with hands and turning the Trika, showing with hands Uromaṇḍalaka gesture and assuming Kaṭicchinna Karaṇa.

नितम्बं करिहस्तश्च कटिच्छिन्न तथैव च ।। 182 ।।

आक्षिप्तकस्तु विज्ञेयो ह्यङ्गहारः प्रयोक्तृभिः । उद्वेष्टितापविद्धस्तु करः पादो निकुट्टितः ।। 183 ।।

पुनस्तेनैव योगेन वामपार्श्वे भवेदथ ।

nitambaṁ karihastaśca kaṭicchinna tathaiva ca // ākṣiptakastu vijñeyo hyaṅgahāraḥ prayoktṛbhiḥ / udveṣṭatāpaviddhastu karaḥ pādo nikuṭṭitaḥ // punastenaiva yogena vāmapārśve bhavedatha /

176-180 (B.179b-183a; G. 177) 180-182 (B.183b-185a, G.181-182). 183-184 (B.185b-187a; G.183-184) 1. G. om. 175b.

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Ākṣiptaka—assuming successively Nūpura, Vikṣipta, Alātaka, Ākṣipta, Uromaṇḍala, Nitamba, Karihasta and Kaṭicchinna Karaṇas.

उरोमण्डलकौ हस्तौ नितम्बं करिहस्तकः ।। 184 ।।
कर्तव्यः स कटिच्छेदो नृत्ते तूद्घट्टिते बुधैः । पर्यायोद्वेष्टितौ हस्तौ पादौ चैव निकुट्टितौ ।। 185 ।।
कुञ्चितावञ्चितौ च ऊरूद्वृत्तं तथैव च । चतुरश्रं करं कृत्वा पादेन च निकुट्टकम् ।। 186 ।।
भुजङ्गत्रासकं चैव करं चोद्वेष्टितं पुनः ।

uromaṇḍalakau hastau nitambaṁ karihastakaḥ // kartavyaḥ sa kaṭicchedo nṛtte tūdaghaṭṭite budhaiḥ / paryāyodveṣṭitau hastau pādau caiva nikuṭṭitau // kuñcitāvañcitau ca ūrūdvṛttaṁ tathaiva ca / caturaśraṁ karaṁ kṛtvā pādena ca nikuṭṭakam // bhujaṅgatrāsakaṁ caiva karaṁ codveṣṭitaṁ punaḥ /

Udghaṭṭita[1]—moving Udveṣṭita and Apaviddha (Aviddha) hands and the two feet to be Nikuṭṭita, and again changing them to Uromaṇḍala gesture and then assuming successively Nitamba, Karihasta and Kaṭicchinna Karaṇas.

परिच्छिन्नं च कर्तव्यं त्रिकं भ्रमरकेण तु ।। 187 ।।
करिहस्तं कटिच्छिन्नं विष्कम्भः परिकीर्तितः । दण्डपादं करं चैव विक्षिप्याक्षिप्य चैव हि ।। 188 ।।
व्यंसितं वामहस्तं च सह पादेन सर्पयेत् । चतुरश्रं करं कृत्वा पादेन च निकुट्टकम् ।। 189 ।।
भुजङ्गत्रासितं चैव करं चोद्वेष्टितं पुनः ।

paricchinnaṁ ca kartavyaṁ trikaṁ bhramarakeṇa tu // karihastaṁ kaṭicchinnaṁ viṣkambhaḥ parikīrtitaḥ / daṇḍapādaṁ karaṁ caiva vikṣipyākṣipya caiva hi // vyaṁsitaṁ vāmahastaṁ ca saha pādena sarpayet / caturaśraṁ karaṁ kṛtvā pādena ca nikuṭṭakam // bhujaṅgatrāsitaṁ caiva karaṁ codveṣṭitaṁ punaḥ /

Viṣkambha—hands by turns made Udveṣṭita, feet are succesively made Nikuṭṭita and bent, then assuming Ūrudvṛtta K. hands to be made Caturasra[2] and feet Nikuṭṭaka, assuming then Bhujaṅgatrāsita K. hands to be made Udveṣṭita, assuming Chinna and Bhramaraka Karaṇas while Trika is to be moved, then Karihasta and Kaṭicchinna Karaṇas to be assumed.

निकुट्टकद्वयं कार्यमाक्षिप्तं मण्डलोरसा ।। 190 ।।
करिहस्तः कटिच्छेदः कर्तव्यस्त्वपराजिते । कुट्टितं करणे कृत्वा भुजङ्गत्रासितं तथा ।। 191 ।।
रेचितेन तु हस्तेन पताकाहस्तमादिशेत् ।

nikuṭṭakadvayaṁ kāryamākṣiptaṁ maṇḍalorasā // karihastaḥ kaṭicchedaḥ kartavyastvaparājite / kuṭṭitaṁ karaṇe kṛtvā bhujaṅgatrāsitaṁ tathā // recitena tu hastena patākāhastamādiśet /

184-187 (B.187b-180a; G. 185-187). 187-190 (B.190b-193a; G. 196-197 (B.198b-200a; G.195-196). 188-189) 190-192 (B.193b-195a; G.190-191). 1. G. om. 188b-189a.

1. In the definition of *aṅgahāras* this term has been equated with *nṛtta* or dance.
2. Defined nowhere in NŚ. 187-190

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Aparājita—assuming Daṇḍapāda K., hands having Vikṣipta and Ākṣpita[1] movement, then assuming Vyaṁsita K. the left hand moving along with the left foot, then hands being Caturasra and feet having Nikuṭṭaka movement, assuming Bhujaṅgatrāsita K. and successively the two Nikuṭṭakas (*i.e.* nikuṭṭa and ardhanikuṭṭa) Ākṣipta, Uromaṇḍala, Karihasta and Kaṭicchinna Karaṇas.

आक्षिप्तकं प्रयुञ्जीत उरोमण्डलकं तथा।। 192।।
लताख्यं सकटिच्छेदं विष्कम्भापसृते भवेत्। त्रिकं तु वलितं कृत्वा नूपुरं चरणं तथा।। 193।।
भुजङ्गत्रासितं सव्यं चरणं चैव रेचितम्। आक्षिप्तकं ततः कृत्वा परिच्छन्नं तथैव च।। 194।।
बाह्यभ्रमरकं कुर्यादुरोमण्डलमेव च। नितम्बः करिहस्तं च कटिच्छेदं तथैव च।। 195।।
ākṣiptakaṁ prayuñjīta uromaṇḍalakaṁ tathā// latākhyaṁ sakaṭicchedaṁ viṣkambhāpasṛte bhavet/ trikaṁ tu valitaṁ kṛtvā nūpuraṁ caraṇaṁ tathā// bhujaṅgatrāsitaṁ savyaṁ caraṇaṁ caiva recitam/ākṣiptakaṁ tataḥ kṛtvā paricchannaṁ tathaiva ca// bāhyabhramarakaṁ kuryāduromaṇḍalameva ca/ nitambaḥ karihastaṁ ca kaṭicchedaṁ tathaivaca//

Viṣkambhāpasṛta—assuming Kuṭṭita and Bhujaṅgatrāsita Karaṇas, Recita hand to show the Patāka gesture, then to assume successively Ākṣiptaka, Uromaṇḍala, Latā, Kaṭiccheda Karaṇas.

मत्ताक्रीडो भवेदेष अङ्गहारो भवप्रियः। रेचितं हस्तपादं च कृत्वा वृश्चिकमेव च।। 196।।
पुनस्तेनैव योगेन कृत्वा वृश्चिकमेव तु।
mattākrīḍo bhavedeṣa aṅgahāro bhavapriyaḥ/ recitaṁ hastapādaṁ ca kṛtvā vṛścikameva ca// punastenaiva yogena kṛtvā vṛścikameva tu/

Mattākriḍa--assuming K. by turning Trika, then assuming Bhujaṅgatrāsita K. assuming next Recita K. with the right foot, and then assuming successively Ākṣiptaka, Chinna, Bāhyabhramaraka, Uromaṇḍala, Nitamba, Karihasta, Kaṭiccheda Karaṇas.

निकुट्टकं तथा चैव सव्यासव्यकृतैः क्रमैः।। 197।।
लताख्यः सकटिच्छेदो भवेत् स्वस्तिकरेचिते। [1]पार्श्वे तु स्वस्तिकं बध्वा कार्यं त्वर्धनिकुट्टकम्।। 198।।
द्वितीयस्य तु पार्श्वस्य विधिः स्यादेष एव हि। ततश्च करमावृत्य ऊरुपृष्ठे निपातयेत्।। 199।।
ऊरूद्वृतं ततः कुर्यादाक्षिप्तं पुनरेव च।
nikuṭṭakaṁ tathā caiva savyāsavyakṛtaiḥ kramaiḥ// latākhyaḥ sakaṭicchedo bhavet svastikarecite/ pārśve tu svastikaṁ badhvā kāryaṁ tvardhanikuṭṭakam// dvitīyasya tu pārśvasya vidhiḥ syādeṣa eva hi/ tataśca karamāvṛtya ūrupṛṣṭhe nipātayet// ūrūdvṛttaṁ tataḥ kuryādākṣiptaṁ punareva ca/

Śvastikarecita[2]—hands and feet are Recita, then assume Vṛścika K. and again

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192 (B.193b-195a; G.190-191). 1. G. om. 188b-189a. 193-195 (B.195b-198a; G.192-194). 196-197 (B. 198b-200a; G. 195-196). 197-200 (B.200b-203a; G.197-199).

1. Defined nowhere in NŚ.
2. In the translation of this K. Ag. has been followed.

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repeat this movement of the hand and feet, and then Nikuṭṭaka K. and the Latā gesture alternately with the right and the left hand, and then Kaṭicchinna K.

नितम्बं करिहस्तश्च कटिच्छेदं तथैव च।। 200।।
पार्श्वस्वस्तिक इत्येष ह्यङ्गहारः प्रकीर्तितः। वृश्चिकं करणं कृत्वा लताख्यं हस्तमेव च।। 201।।
तमेव च करं भूयो नासाग्रे सन्निवेशयेत्।
nitambaṁ karihastaśca kaṭicchedaṁ tathaiva ca// pārśvasvastika ityeṣa hyaṅgahāraḥ prakīrtitaḥ / vṛścikaṁ karaṇaṁ kṛtvā latākhyaṁ hastameva ca// tameva ca karaṁ bhūyo nāsāgre sanniveśayet/

Pārśvasvastika—assuming (Dik-) svastika from one side and then the Ardhanikuṭṭaka, all these to be repeated on the side, then the Āvṛtta (Vyāvartita) hand to be placed on the thigh, then to assume successively Ūrūdvṛtta, Ākṣipta, Nitamba, Karihasta and Kaṭicchinna Karaṇas.[1]

तमेवोद्वेष्टितं कृत्वा नितम्बमथ वर्तयेत्।। 202।।
करिहस्तं कटिच्छेदं वृश्चिकापसृते भवेत्। कृत्वा नूपुरपादं तु तथाक्षिप्तकमेव च।। 203।।
[1]कटिच्छिन्नं तु कर्तव्यं सूचीपादं तथैव च।
tamevodveṣṭitaṁ kṛtvā nitambamatha vartayet// karihastaṁ kaṭicchedaṁ vṛścikāpasṛte bhavet/kṛtvā nūpurapādaṁ tu tathākṣiptakameva ca// kaṭicchinnaṁ tu kartavyaṁ sūcīpādaṁ tathaiva ca/

Vṛścikāpasṛta—assuming Vṛścika K. holding the Latā hand to be held on the nose, after moving the same hand in Udveṣṭita movement, then assuming successively Nitamba, Karihasta and Kaṭicchinna Karaṇas.

नितम्बं करिहस्तं उरोमण्डलकं तथा।। 204।।
कटिच्छेदं ततश्चैव भ्रमरः स तु संज्ञितः। मत्तल्लिकरणं कृत्वा करमावृत्य दक्षिणम्।। 205।।
कपोलस्य प्रदेशे तु कर्तव्य तु निकुञ्चितम्।
nitambaṁ karihastaṁ uromaṇḍalakaṁ tathā// kaṭicchedaṁ tataścaiva bhramaraḥ sa tu saṁjñitaḥ/mattallikaraṇaṁ kṛtvā karamāvṛtya dakṣiṇam// kapolasya pradeśe tu kartavya tu nikuñcitam/

Bhramara—assuming successively Nūpurapāda, Ākṣiptaka, Kaṭicchinna, Sūcividdha, Nitamba, Karihasta, Uromaṇḍala and Kaṭicchinna Karaṇas.

अपविद्धं तथा चैव तलसंस्फोटितं तथा।। 206।।
करिहस्तं कटिच्छेदं मत्तस्खलितके भवेत्। दोलैः करैः प्रचलितैः स्वस्तिकापसृतैः पदैः।। 207।।
अञ्चितैर्वलितैर्हस्तैस्तलसंघट्टितैस्तथा।
apaviddhaṁ tathā caiva talasaṁsphoṭitaṁ tathā// karihastaṁ kaṭicchedaṁ

200-202 (B.203b-205a; G. 200-201). 1. B. पार्श्वस्वस्तिकपादौ 202-204 (B.205b-207a; G.202-203) 1. G. परिच्छिन्नं. 205-207 (B.208b-210a; G.204-205).

1. In the translation of this K. I have followed Ag.

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mattaskhalitake bhavet / dolaiḥ karaiḥ pracalitaiḥ svastikāpasṛtaiḥ padaiḥ // añcitairvalitairhastaistalasaṁghaṭṭitaistathā /

Mattaskhalitaka—assuming Matali K. and moving round the right hand and bending and placing it near the [right] cheek, then assuming [successively] Apaviddha, Talasaṃsphoṭita, Karihasta and Kaṭicchinna Karaṇas.

निकुट्टितं च कर्तव्यमूरूद्वृत्तं तथैव च।। 208।।
करिहस्तं कटिच्छिन्नं मदाद्विलसिते भवेत्। मण्डलंस्थानकं कृत्वा तथा हस्तौ च रेचितौ।। 209।।
उद्घट्टितेन पादेन मतल्लिकरणं भवेत्।

nikuṭṭitaṁ ca kartavyamūrūdvṛttaṁ tathaiva ca // karihastaṁ kaṭicchinnaṁ madādvilasite bhavet / maṇḍalaṁsthānakaṁ kṛtvā tathā hastau ca recitau // udghaṭṭitena pādena matallikaraṇaṁ bhavet /

Madāvilasita—moving with Dolā hands and Svastikāpasṛta feet, making hands Añcita as well as Valita and then assuming successively Talasaṁghaṭṭita, Nikuṭṭaka, Ūrūdvṛtta, Karihasta and Kaṭicchinna Karaṇas.

आक्षिप्तं करणं चैव उरोमण्डलकं तथा।। 210।।
कटिच्छेदं तथा चैव भवेत्तु गतिमण्डले। समपादं प्रयुज्याथ परिच्छिन्नन्त्वनन्तरम्।। 211।।
आविद्धेन तु पादेन बाह्यभ्रमरकं तथा।

ākṣiptaṁ karaṇaṁ caiva uromaṇḍalakaṁ tathā // kaṭicchedaṁ tathā caiva bhavettu gatimaṇḍale / samapādaṁ prayujyātha paricchinnantvanantaram // āviddhena tu pādena bāhyabhramarakaṁ tathā /

Gatimaṇḍala—after assuming Maṇḍala Sthānaka and making the hands Recita and the feet Udghaṭṭita assuming successively Matalli, Ākṣipta, Uromaṇḍala and Katiccheda Karaṇas.

वामं सूच्या त्वतिक्रान्तं भुजङ्गत्रासितं तथा।। 212।।
करिहस्तं कटिच्छिन्नं परिच्छिन्ने विधीयते। शिरसस्तूपरि स्थाप्यौ स्वस्तिकौ विच्युतौ करौ।। 213।।
ततः सव्यं करं चापि गात्रमानम्य रेचयेत्। पुनरुत्थापयेत्तत्र गात्रमुन्नम्य रेचितम्।। 214।।
लताख्यौ च करौ कृत्वा वृश्चिकं संप्रयोजयेत्। रेचितं करिहस्तं च भुजङ्गत्रासितं तथा।। 215।।
आक्षिप्तकं प्रयुञ्जीत स्वस्तिकं पादमेव च।

vāmaṁ sūcyā tvatikrāntaṁ bhujaṅgatrāsitaṁ tathā // karihastaṁ kaṭicchinnaṁ paricchinne vidhīyate / śirasastūpari sthāpyau svastikau vicyutau karau // tataḥ savyaṁ karaṁ cāpi gātramānamya recayet / punarutthāpayettatra gātramunnamya recitam // latākhyau ca karau kṛtvā vṛścikaṁ saṁprayojayet / recitaṁ karihastaṁ ca bhujaṅgatrāsitaṁ tathā // ākṣiptakaṁ prayuñjīta svastikaṁ pādameva ca /

207-209 (B.210b-212a; G.206-207). 209-211 (B.212b-214a; G.208-209). 211-213 (B.214b-216a; G.210-211). 213-215 (B.216b-220a; G.212-215).

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Paricchinna—after the Samapāda Sthāna[1] assuming Paricchinna (*i.e.* Chinna) K. then with Āviddha foot assuming Bāhya Bhramara ka[1] and with the left foot assuming Sūci K. and then observing [successively] Atikrānta, Bhujaṅgatrasita, Karihasta and Kaṭicchinna Karaṇas.

पराङ्मुखौ विधिर्भूय एवमेव भवेदिह।। 216।।
करिहस्तं कटिच्छेदं परिवृत्तकरेचिते। रेचितौ सह गात्रेण ह्यपविद्धौ करौ तथा।। 217।।
पुनस्तेनैव देशेन गात्रमुन्नम्य रेचयेत्। कार्यं नूपुरपादं च भुजङ्गत्रासितं तथा।। 218।।
रेचितं मण्डलं चैव बाहुशीर्षं निकुञ्चयेत्।

parāṅmukhau vidhirbhūya evameva bhavediha// karihastaṁ kaṭicchedaṁ parivṛttakarecite / recitau saha gātreṇa hyapaviddhau karau tathā // punastenaiva deśena gātramunnamya recayet / kāryaṁ nūpura-pādaṁ ca bhujaṅgatrāsitaṁ tathā // recitaṁ maṇḍalaṁ caiva bāhuśīrṣaṁ nikuñcayet /

Parivṛttakarecita—holding on the head hands in loose Svastika form and then after bending the body, the left hand to be made Recita, and raising the body, again the same hand to be made Recita, after this hands to show Latā gesture and assuming successively Vṛścika, Recita, Karihasta, Bhujaṅgatrāsita, Ākṣiptaka Karaṇas, then have Svastika foot; all this to be repeated after turning back completely then assume [successively] Karihasta.

ऊरूद्वृत्त तथाक्षिप्तमुरोमण्डलमेव च।। 219।।
करिहस्तं कटिच्छेदं कुर्याद्वैशाखरेचिते। आद्यं तु जनितं कृत्वा पादमेकं प्रसारयेत्।। 220।।
तथैवालातकं कुर्यात् त्रिकं तु परिवर्तयेत्।

ūrūdvṛtta tathākṣiptamuromaṇḍalameva ca// karihastaṁ kaṭicchedaṁ kuryādvaiśākharecite / ādyaṁ tu janitaṁ kṛtvā pādamekaṁ prasārayet // tathaivālātakaṁ kuryāt trikaṁ tu parivartayet /

Vaiśākharecita—along with body the two hands to be made Recita and all this is to be repeated with the body bent, then observe Nūpurpāda Cārī and Bhujaṅgatrāsita, Recita Maṇḍalasvastika, afterwards bending shoulder Ūrūdvṛtta, Ākṣipta, Uromaṇḍala, Karihasta and Kaṭicchinna Karaṇas are to be assumed.

अञ्चितं वामहस्तं च गण्डदेशे निकुट्टयेत्।। 221।।
कटिच्छिन्न तथा चैव परावृत्ते प्रयोजयेत्। स्वस्तिकं करणं कृत्वा व्यंसितौ च करौ ततः।। 222।।
अलातकं प्रयुञ्जीत ऊर्ध्वजानु निकुञ्चितम्।

añcitaṁ vāmahastaṁ ca gaṇḍadeśe nikuṭṭayet // kaṭicchinna tathā caiva parāvṛtte

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216-220 (B.220b-223a; G.216-218) 220-222 (B.223b-225a; G.219-220). 222-224 (B.225b-227a; G.221-222).

1. According to Ag (I, p. 152) *bāhya* bhramaraka seems to mean a *cāri* of that name. But it seems that by this *bhramaraka*, the movement known as *bhramarī* has been meant. See M. Ghosh AD. 289ff. also A.K. Coomaraswamy. MG. p. 74.

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prayojayet / svastikaṁ karaṇaṁ kṛtvā vyaṁsitau ca karau tataḥ // alātakaṁ prayuñjīta ūrdhvajānu nikuñcitam /

Parāvṛtta—assuming Janita K. and putting forwards a foot, then assuming Alātaka K. and turning the Trika, [in the Bhramrī Cārī] afterwards the left hand bent and on the cheek, then assuming Kaṭicchinna Karaṇa.

अर्धसूचीव विक्षिप्तमुद्वृत्ताक्षिप्तके तथा ।। 223 ।।
करिहस्तं कटिच्छेदमङ्गहारे त्वलातके। निकुट्य वक्षसि करावूर्ध्वजानु प्रयोजयेत् ।। 224 ।।
आक्षिप्तं स्वस्तिकं कृत्वा त्रिकं तु परिवर्तयेत्। उरोमण्डलकौ हस्तौ नितम्बं करिहस्तकम् ।। 225 ।।

ardhasūcīva vikṣiptamudvṛttākṣiptake tathā // karihastaṁ kaṭicchedamaṅgahāre tvalātake / nikuṭya vakṣasi karāvūrdhvajānu prayojayet // āksiptaṁ svastikaṁ kṛtvā trikaṁ tu parivartayet / uromaṇḍalakau hastau nitambaṁ karihastakam //

Alātaka—assuming Svastika, Vyaṁsita [in it hands being Recita], Alātaka, Ūrdhvajānu, Nikuñcita, Ardhasūci, Vikṣipta, Udvṛtta, Ākṣipta, Karihasta and Kaṭicchinna Karaṇas one after another.

कटिच्छेदन्तथा चैव पार्श्वच्छेदे विधीयते। सूचीं वामपदं दद्यात् विद्युद्भ्रान्तं च दक्षिणम् ।। 226 ।।
दक्षिणेन पुनः सूची विद्युद्भ्रान्तश्च वामतः।

kaṭicchedantathā caiva pārśvacchede vidhīyate /sūcīṁ vāmapadaṁ dadyāt vidyudbhrāntaṁ ca dakṣiṇam // dakṣiṇena punaḥ sūcī vidyudbhrāntaśca vāmataḥ /

Pārśvaccheda—holding Nikuṭṭita hands on the chest assuming Ūrdhvajānu, Ākṣipta, Svastika Karaṇas, Trika to be turned round, then Uromaṇḍala, Nitamba, Karihasta and Kaṭicchinna Karaṇas to be assumed.

परिच्छिन्नं तथा चैव त्रिकं तु परिवर्तयेत् ।। 227 ।।
लताख्यं सकटिच्छेदं विद्युद्भ्रान्तश्च स स्मृतः। कृत्वा नूपुरपादं तु सव्यवामौ प्रलम्बितौ ।। 228 ।।
करौ पार्श्वे ततस्ताभ्यां विक्षिप्तं संप्रयोजयेत्।

paricchinnaṁ tathā caiva trikaṁ tu parivartayet // latākhyaṁ sakaṭicchedaṁ vidyudbhrāntaśca sa smṛtaḥ / kṛtvā nūpurapādaṁ tu savyavāmau pralambitau // karau pārśve tatastābhyāṁ vikṣiptaṁ saṁprayojayet /

Vidyudbhrānta—assuming Sūci K. using the left foot first, and Vidyudbhrānta K. using the right foot first, then Sūci K. with the left foot moved, first, and Vidyudbhrānta with the left foot moved first, afterwards assuming Chinna K., and turning round the Trika, then Latā and Kaṭicchinna Karaṇas.

ताभ्यां सूची तथा चैव त्रिकं तु परिवर्तयेत् ।। 229 ।।
लताख्यं सकटिच्छेदं कुर्यादुद्वृत्तके सदा। आलीढव्यंसितौ हस्तौ बाहुशीर्षे निकुट्टयेत् ।। 230 ।।
नूपुरश्चरणो वामः तथालातश्च दक्षिणः।

tābhyāṁ sūcī tathā caiva trikaṁ tu parivartayet // latākhyaṁ sakaṭicchedaṁ

224-226 (B.227b-229a; G.223-224). 226-228 (B.229b-231a; G.225-226) 228-230 (B.231b-233a; g.227-228).

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kuryādudvṛttake sadā / ālīḍhavyaṁsitau hastau bāhuśīrṣe nikuṭṭayet // nūpuraścaraṇo vāmaḥ tathālātaśca dakṣiṇaḥ /

Udvṛttaka—assuming Nūpurapāda Cārī hanging the right and the left hands by the side, and with them assuming Vikṣipta K., with these hands assuming [again] Sūci K., and turning round the Trika [in Bhramari Cārī] and then assuming Latā and Kaṭicchinna Karaṇas.

तेनैवाक्षिप्तकं कुर्याद् उरोमण्डलकौ करौ ।। 231 ।।
करिहस्तं कटिच्छेदं त्वालीढे संप्रयोजयेत् । हस्तं तु रेचितं कृत्वा पार्श्वमानम्य रेचयेत् ।। 232 ।।
पुनस्तेनैव योगेन गात्रमुन्नम्य रेचयेत् । कार्यं नूपुरपादं च भुजङ्गत्रासितं तथा ।। 233 ।।
tenaivākṣiptakaṁ kuryād uromaṇḍalakau karau // karihastaṁ kaṭicchedaṁ tvālīḍhe saṁprayojayet / hastaṁ tu recitaṁ kṛtvā pārśvamānamya recayet // punastenaiva yogena gātramunnamya recayet / kāryaṁ nūpurapādaṁ ca bhujaṅgatrāsitaṁ tathā //

Ālīḍha—assuming Vyaṁsita K., striking the hands on the shoulder and then Nūpura K., with the left foot [moving first], afterwards Alāta and Ākṣiptaka Karaṇas with the right foot [moving first] and then making Uromaṇḍala gestures with hands and assuming Karihasta and Kaṭicchinna Karaṇas.

रेचितं करणं कुर्यादुरोमण्डलमेव च । कटिच्छेदन्तु कर्तव्यं ह्यङ्गहारे तु रेचिते ।। 234 ।।
नूपुरं करणं कृत्वा त्रिकं तु परिवर्तयेत् । व्यंसितेन तु हस्तेन त्रिकं चैव विवर्तयेत् ।। 235 ।।
recitaṁ karaṇaṁ kuryāduromaṇḍalameva ca / kaṭicchedantu kartavyaṁ hyaṅgahāre tu recite // nūpuraṁ karaṇaṁ kṛtvā trikaṁ tu parivartayet / vyaṁsitena tu hastena trikaṁ caiva vivartayet //

Recita—showing Recita hand, bending it on one side and making the [same] Recita movement and then repeating this movement after bending the entire body, assuming successively Nūpurapāda, Bhujaṅgatrāsita, Recita, Uromaṇḍala and Kaṭicchinna Karaṇas.

पादं चालातकं कृत्वा सूचीं तत्रैव योजयेत् । करिहस्तं कटिच्छेदं कुर्यादाच्छुरिते सदा ।। 236 ।।
रेचितौ स्वस्तिकौ पादौ रेचितौ स्वस्तिकौ करौ । कृत्वा विश्लेषमेवं तु तेनैव विधिना पुनः ।। 237 ।।
पुनरुत्क्षेपणं चैव रेचितैरेव कारयेत् । उद्वृत्ताक्षिप्तकं चैव उरोमण्डलमेव च ।। 238 ।।
pādaṁ cālātakaṁ kṛtvā sūcīṁ tatraiva yojayet / karihastaṁ kaṭicchedaṁ kuryādācchurite sadā // recitau svastikau pādau recitau svastikau karau / kṛtvā viśleṣamevaṁ tu tenaiva vidhinā punaḥ // punarutkṣepaṇaṁ caiva recitaireva kārayet / udvṛttākṣiptakaṁ caiva uromaṇḍalameva ca //

Ācchurita—assuming Nūpura Cārī, turning the Trika round, assuming Vyaṁsita K., and again turning round the Trika, then assuming successively Alātaka K., from the left [side] and Sūci, Karihasta and Kaṭicchinna Karaṇas.

231-232 (B.233b-235a; G.229-230) 232-234 (B.235b-237; G.231-232). 1. C. om. 232b. 235-236 (B.238-239; G.233-234). 237-238 (B.240-242; G.235-237).

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नितम्बं करिहस्तं च कटिच्छिन्नं तथैव च। आक्षिप्तेरेचिते त्वमेव करणानां विधिः स्मृतः ।। 239 ।।
विक्षिप्तं करणं कृत्वा हस्तपादं मुखानुगम्। वामसूचीकरं कृत्वा विक्षिपेद् वामकं करम् ।। 240 ।।
वक्षःस्थं च भवेत्सव्यो वलितं त्रिकमेव च। नूपुराक्षिप्तके चैव अर्धस्वस्तिकमेव च ।। 241 ।।
nitambaṁ karihastaṁ ca kaṭicchinnaṁ tathaiva ca / ākṣipterecite tvameva karaṇānāṁ vidhiḥ smṛtaḥ // vikṣiptaṁ karaṇaṁ kṛtvā hastapādaṁ mukhānugam / vāmasūcīkaraṁ kṛtvā vikṣiped vāmakaṁ karam // vakṣaḥsthaṁ ca bhavetsavyo valitaṁ trikameva ca / nūpurākṣiptake caiva ardhasvastikameva ca //

Ākṣiptarecita—Svastika feet to be in Recita and so the Svastika hands, then with the same (*i.e.* Recita) movement they should be separated, and with the same Recita movement they are to be thrown up, then assuming successively Udvṛtta, Ākṣipta, Uromaṇḍala, Nitamba, Karihasta and Kaṭicchinna Karaṇas.

नितम्बं करिहस्तं च स्यादुरोमण्डलं तथा। कटिच्छेदं च कर्तव्यं संभ्रान्ते नृत्तयोक्तृभिः ।। 242 ।।
अपक्रान्तक्रमं कृत्वा व्यंसितं हस्तमेव च। कुर्यादुद्वेष्टितं चैव अर्धसूची तथैव च ।। 243 ।।
nitambaṁ karihastaṁ ca syāduromaṇḍalaṁ tathā / kaṭicchedaṁ ca kartavyaṁ saṁbhrānte nṛttayoktṛbhiḥ // apakrāntakramaṁ kṛtvā vyaṁsitaṁ hastameva ca / kuryādudveṣṭitaṁ caiva ardhasūcī tathaiva ca //

Saṁbhrānta—assuming Vikṣipta K., throwing out the left hand with Sūci gesture, the right hand placed on the chest, Trika to be turned [in the Bhramari Cārī] then assuming successively Nūpura, Ākṣipta, Ardha-svastika, Nitamba, Karihasta, Uromaṇḍala and Kaṭicchinna Karaṇas.

विक्षिप्तं संकटिच्छेदमुद्वृत्ताक्षिप्तके तथा। करिहस्तं कटिच्छिन्नं कर्तव्यमपसर्पिते ।। 244 ।।
कृत्वा नूपुरपादं च द्रुतमाक्षिप्य च क्रमम्। पादस्य चानुगौ हस्तौ त्रिकं तु परिवर्तयेत् ।। 245 ।।
vikṣiptaṁ saṁkaṭicchedamudvṛttākṣiptake tathā / karihastaṁ kaṭicchinnaṁ kartavyamapasarpite // kṛtvā nūpurapādaṁ ca drutamākṣipya ca kramam / pādasya cānugau hastau trikaṁ tu parivartayet //

Apasarpita—observing Apakrāntā Cārī and assuming Vyaṃsita K., with the hands moving in Udveṣṭica manner, then assuming successively Ardhasūcī, Vikṣipta, Kaṭicchinna, Udvṛtta Ākṣiptaka, Karihasta and [again] Kaṭicchinna Karaṇas.

निकुट्य करपादं चाप्युरोमण्डलकं पुनः। करिहस्तं कटिच्छेदं कार्यमर्धनिकुट्टके ।। 246 ।।
nikuṭya karapādaṁ cāpyuromaṇḍalakaṁ punaḥ / karihastaṁ kaṭicchedaṁ kāryamardhanikuṭṭake //

Ardhanikuṭṭaka—observing swiftly Nūpurapādikā Cārī, hands to move in harmony with the feet and Trika to turn round [in the Bhramari Cārī], then hands and feet to make Nikuṭṭita movement, afterwards assuming Uromaṇḍala, Karihasta, Kaṭicchinna and Ardhanikuṭṭaka Karaṇas.

239-242 (B.243-245; G.238-240). 243-244 (B.246-247; G.241-242) 245-246 (B.248-249; G.243-244).

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• THE RECAKAS •

द्वात्रिंशदेते संप्रोक्तास्त्वङ्गहारा द्विजोत्तमाः। चतुरो रेचकांश्चैव गदतो मे निबोधत॥ 247॥
dvātriṁśadete saṁproktāstvaṅgahārā dvijottamāḥ / caturo recakāṁścaiva gadato me nibodhata //

I have spoken of these thirtytwo Aṅgahāras; I shall now describe the four Recakas[1]; please listen about them:

पादरेचक एकः स्यात् द्वितीयः कटिरेचकः। कररेचकस्तृतीयस्तु चतुर्थः कण्ठरेचकः॥ 248॥
pādarecaka ekaḥ syāt dvitīyaḥ kaṭirecakaḥ / kararecakastṛtīyastu caturthaḥ kaṇṭharecakaḥ //

Among the Recakas the first is that of the foot, the second is that of the waist, the third is that of the hand and the fourth is that of the neck.

रेचिताख्यः पृथग्भावे वलने चाभिधीयते। उद्वाहनात् पृथग्भावाच्चलनाच्चापि रेचकः॥ 249॥
recitākhyaḥ pṛthagbhāve valane cābhidhīyate / udvāhanāt pṛthagbhāvāccalanāccāpi recakaḥ //

The term Recita [relating to a limb] means moving it round separately (*i.e.* not in any Karaṇa or Cārī) or its drawing up or its movement of any kind separately.

पार्श्वात् पार्श्वे तु गमनं स्खलितैश्चलितैः पदैः। विविधश्चैव पादस्य पादरेचक उच्यते॥ 250॥
pārśvāt pārśve tu gamanaṁ skhalitaiścalitaiḥ padaiḥ / vividhaścaiva pādasya pādarecaka ucyate //

Pāda-recaka—Going from side to side with wavering feet or with differently moving feet, is called their Recaka.

त्रिकस्योद्वर्तनं चैव कटीचलनमेव च। तथापसर्पणं चैव कटीरेचक उच्यते॥ 251॥
trikasyodvartanaṁ caiva kaṭīcalanameva ca / tathāpasarpaṇaṁ caiva kaṭīrecaka ucyate //

Kaṭi-recaka—Raising up the Trika and the turning of the waist as well as its drawing back, is called the Kaṭi-recaka.

उद्वर्तनः परिक्षेपो विक्षेपपरिवर्तनम्। विसर्पणं च हस्तस्य हस्तरेचक उच्यते॥ 252॥
udvartanaḥ parikṣepo vikṣepaparivartanam / visarpaṇaṁ ca hastasya hastarecaka ucyate //

Hasta-recaka—Raising up, throwing out, putting forward, turning round and drawing back of the hand is called its Recaka.

उद्वाहनं सन्नमनं तथा पार्श्वस्य सन्नतिः। भ्रमणं चापि विज्ञेयो ग्रीवाया रेचको बुधैः॥ 253॥
रेचकैरङ्गहारैश्च नृत्यन्तं वीक्ष्य शंकरम्। [1]सुकुमारप्रयोगेण नृत्यति स्म च पार्वती॥ 254॥
udvāhanaṁ sannamanaṁ tathā pārśvasya sannatiḥ / bhramaṇaṁ cāpi vijñeyo grīvāyā recako budhaiḥ // recakairaṅgahāraiśca nṛtyantaṁ vīkṣya śaṁkaram / sukumāraprayogeṇa nṛtyati sma ca pārvatī //

247 (B.250; G.245). 248 (B.251; G.246). 249 (B.252; G.247). 250 (B.253; G.248). 251 G.249) 252 (B.255; G.250). 253 (B.256; 251). 254 (B.257-258; G.252-253. 1. B. सुकुमारप्रयोगेण नृत्यन्ती चैव पार्वतीम्

1. For the relation between Recakas and the Aṅgahāras and the use of the Recakas see Ag.

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Grīvā-recaka—Raising up, lowering and bending the neck sideways, and other movements of it are called its Recaka.

मृदङ्गभेरीपटहैः [1]झञ्झाडिंडिमगोमुखैः। पणवैर्दर्दुराद्यैश्च नानातोद्यैः प्रवादितैः॥ 255॥

mṛdaṅgabheropaṭahaiḥ jhañjhāḍiṅḍimagomukhaiḥ / paṇavairdardurādyaiśca nānātodyaiḥ pravāditaiḥ //

Seeing Śaṁkara (Śiva) dance with Recakas and Aṅgahāras, Pārvatī too performed a Gentle Dance (lit. danced with delicate forms.) and this dance was followed by the playing of musical instruments like Mṛdaṅga,[1] Bherī, Paṭaha, Jhañjhā, Ḍiṇḍima, Gomukha, Paṇava and Dardura.

दक्षयज्ञे विनिहते सन्ध्याकाले महेश्वरः। नानाङ्गहारैः [2]प्रानृत्यल्लयतालवशानुगैः॥ 256॥

dakṣayajñe vinihate sandhyākāle maheśvaraḥ / nānāṅgahāraiḥ prānṛtyallayatālavaśānugaiḥ //

[Besides on this occasion] Maheśvara (Śiva) danced in the evening after the break-up (lit. destruction) of Dakṣa's sacrifice[2] with different Aṅgahāras and in conformity with proper time beat (*tāla*) and tempo (*laya*).

पिण्डीबन्धांस्ततो दृष्ट्वा नन्दीभद्रमुखा गणाः। चक्रुर्नामानि पिण्डीनां बन्धांश्चैव-
सलक्षणान्॥ 257॥

ऐश्वरी वृषपिण्डी च नन्दिनश्चापि [3]पट्टिसी। चण्डिकाया भवेत् पिण्डी तथा वै सिंहवाहिनी॥ 258॥

ताक्ष्यपिण्डो भवेद्विष्णोः पद्मपिण्डी स्वयंभुवः। शक्रस्यैरावती पिण्डी झषापिण्डी तु
मान्मथी॥ 259॥

शिखिपिण्डी कुमारस्य [4]ऊ[लु]पिण्डी भवेच्छ्रियः। धारापिण्डी च जाह्नव्याः पाशपिण्डी
यमस्यतु॥ 260॥

वारुणी च नदीपिण्डी याक्षी स्याद्धनदस्य च। हलपिण्डो बलस्याथ सर्पपिण्डी तु
भोगिनाम्॥ 261॥

[5]गाणेश्वरी महापिण्डी दक्षयज्ञविमर्दिनी। त्रिशूलाकृतिसंस्थाना रौद्री स्यादन्धकद्विषः॥ 262॥

एवमन्यास्वपि तथा देवतासु यथाक्रमम्। ध्वजभूताः प्रयोक्तव्याः पिण्डीबन्धाः स्वचिह्नितः॥ 263॥

piṇḍībandhāṁstato dṛṣṭvā nandībhadramukhā gaṇāḥ / cakrurnāmāni piṇḍīnāṁ bandhāṁścaiva salakṣaṇān // aiśvarī vṛpapiṇḍī ca nandinaścāpi paṭṭisī / caṇḍikāyā bhavet piṇḍī tathā vai siṁhavāhinī // tārkṣyapiṇḍī bhavedviṣṇoḥ padmapiṇḍī svayaṁbhuvaḥ / śakrasyairāvatī piṇḍī jhaṣāpiṇḍī tu mānmathī // śikhipiṇḍī kumārasya ūlupiṇḍī bhavecchriyaḥ / dhārāpiṇḍī ca jāhnavyāḥ pāśapiṇḍī yamasya tu // vāruṇī ca nadīpiṇḍī yākṣī syāddhanadasya ca / halapiṇḍī

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255 (B.257-258; G.252-253. 256 (B.259; G.254). 257 (B.260; G.255) (B.261-266a; G.256-261).

1. B. झञ्झा. 2. Bp. सभा 3. B.पट्टसी 4. Bd. ऊल (=ऊल) 5. B. om. 262.

1. *mṛdaṅga*, bherī, *paṭaba*, *diṇḍima*, *dardura* and *paṇava* are drums of different sizes and shapes, and made of different materials such as clay, wood etc. For bheri, *paṇava* and *gomukha* (possibly a horn) have see the Bhagavadgītā, ch. I, 13. *Jhañjhā* means large cymbols.
2. The story of the break-up of Dakṣa's sacrifice occurs in two different forms in the Bhāgavata and the Varāha P. See JK. under Daksa.

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balasyātha sarpapiṇḍī tu bhoginām // gāṇeśvarī mahāpiṇḍī dakṣayajñavimardinī / triśūlākṛtisaṁsthānā raudrī syādandhakadviṣaḥ // evamanyāsvapi tathā devatāsu yathākramam / dhvajabhūtāḥ prayoktavyāḥ piṇḍībandhāḥ svacihnitāḥ//

Gaṇas—like Nandī and Bhadramukha seeing then [in course of this performance of Śiva], Piṇḍībandha[1] [of different dance forms] gave names to them [and imitated these] well.

Names of Piṇḍīs specially attached to different gods and [goddesses are as follows] : Śiva—Vṛṣa, Nandī—Paṭṭisi, Caṇḍikā (Kālī)—Siṁhavāhinī, Viṣṇu—Tārkṣya, Svayambhū—(Brahmā)—Padmā (lotus), Śakra (Indra)—Airāvatī, Manmatha—Jhaṣā, Kumāra (Kārttikeya)—Śikhi (peacock), Śri (Lakṣmī)—Ūlu (owl), Jāhnavi (Gaṅgā), Dhārā, Yama—Pāśa, Varuṇa—Nadī, Dhanada (Kubera)—Yākṣi, Bala(-rāma)—Hala (plough), Bhogins (serpents)—Sarpa, Gaṇeśvaras (the birds of Gaṇas)[2]—Dakṣayajñavimardinī. The [Piṇḍī] of Śiva, the killer of Andhaka[3], will be Raudrī in the form of his trident. The Piṇḍīs of the remaining gods and goddesses will be similarly named after (lit. marked with their) own banners.

रेचकाश्चाङ्गहाराश्च पिण्डीबन्धास्तथैव च। सृष्ट्वा भगवता दत्तास्तण्डवे मुनये तदा।। 264।।
तेनापि हि ततः सम्यग्गानभाण्डसमन्वितः। नृत्तप्रयोगः सृष्टो यः स ताण्डव इति स्मृतः।। 265।।
recakāścāṅgahārāśca piṇḍībandhāstathaiva ca/ sṛṣṭvā bhagavatā dattāstaṇḍave munaye tadā// tenāpi hi tataḥ samyaggānabhāṇḍasamanvitaḥ / nṛttaprayogaḥ sṛṣṭo yaḥ sa tāṇḍava iti smṛtaḥ //

After inventing the Recakas, Aṅgahāras and Piṇḍīs Śiva communicated them to the sage Taṇḍu[4] who in his turn made out of them dance this dance together with songs and instrumental music : and hence this dance is known as Tāṇḍava (*i.e.* Taṇḍu's creation).

यदा प्राप्त्यर्थमर्थातां तज्ज्ञैरभिनयः कृतः। [1]कस्मान्नृत्तं कृतं ह्येतत् कं स्वभावमपेक्षते।। 266।।
yadā prāptyarthamarthātāṁ tajjñairbhinayaḥ kṛtaḥ / kasmānnṛttaṁ kṛtaṁ hyetat kaṁ svabhāvamapekṣate //

263-264 (B.266b-267a; G.262-263). 265 (B.267b-268a; G.264). 266 (B.268b-269a; G.265).

1. *Piṇḍībandha*—Ag. (I, 170-171) explains the word. But it is defficult to make any definite idea about the *piṇḍībandha* or *piṇḍī* from his explanation. But a later work on dramaturgy discusses this word (Bh. P. p. 264).
   From this, the meaning of the word seems to be a term relating to group-dance. For more about *piṇḍībandha* see 257-262, 284-285, 291-294 below.
2. Gāṇeśvarī means relating to Gaṇeśvaras or lords of hosts; see above III, 31, 58 and III, 1-8 note 7.
3. The story of Śiva's killing the Asura Andhaka occurs in Rām, Harivaṁśa and several Purāṇas. See JK. *sub voce.*
4. Taṇḍu's name does not seem to occur in any extant Purāṇa. It is just possible that the name of this *muni* has been derived from *tāṇḍava*, a non-Aryan word which originally may have meant dance.

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• SAGE SPEAK •

Use of Gestures etc. (*abhinaya)* having been devised by the experts, for drawing out the sense [of songs and speeches in a play], what led to the making of dance (*nṛtta)*, and what is its nature?

न गीतकार्थसम्बद्धं न वाच्यार्थस्य भावकम्। कस्मान्नृतं कृतं ह्येतत् गीतेष्वासारितेषु च।। 267।।
na gītakārthasambaddhaṁ na vācyārthasya bhāvakam / kasmānnṛtaṁ kṛtaṁ hyetat gīteṣvāsāriteṣu ca //

Why is dance made in connexion with the Āsārita songs? It does neither relate to its meaning nor reflect its spirit.

अत्रोच्यते न खल्वर्थं नृत्तं कञ्चिदपेक्षते। किन्तु शोभां जनयतीत्यो नृत्त प्रवर्तितम्।। 268।।
atrocyate na khalvarthaṁ nṛttaṁ kañcidapekṣate / kintu śobhāṁ janayatītyo nṛtta pravartitam //

[In answer to these questions] It is said that the dance is occasioned by no specific need; it has come into use simply because it creates beauty.

प्रायेण सर्वलोकस्य नृत्तमिष्टं स्वभावतः। मङ्गल्यमिति कृत्वा च नृत्तमेतत्। प्रकीर्तितम्।। 269।।
prāyeṇa sarvalokasya nṛttamiṣṭaṁ svabhāvataḥ / maṅgalyamiti kṛtvā ca nṛttametat / prakīrtitam //

As dance is naturally loved by almost all people, it is eulogised as being auspicious.

विवाहप्रसवावाहप्रमोदाभ्युदयादिषु। विनोदकरणं चैव नृत्तमेतत् प्रकीर्तितम्।। 270।।
vivāhaprasavāvāhapramodābhyudayādiṣu / vinodakaraṇaṁ caiva nṛttametat prakīrtitam //

It is eulogised also as being the source of amusement on occasions of marriage, child-birth, reception of a son-in-law, general festivity and attainment of prosperity.

अतश्चैव प्रतिक्षेपाः भूतसङ्घैः प्रकीर्तिताः। ये गीतकादौ युज्यन्ते सम्यङ् नृत्तविभावकाः।। 271।।
ataścaiva pratikṣepāḥ bhūtasaṅghaiḥ prakīrtitāḥ / ye gītakādau yujyante samyaṁ nṛttavibhāvakāḥ //

Hence, the host of Bhūtas have ever praised the Pratikṣepas[1] which are used in songs and in regulating the division of dances.

देवेन वापि संप्रोक्तस्तण्डुस्ताण्डवपूर्वकम्। गीतप्रयोगमाश्रित्य नृत्तमेतत् प्रवर्त्यताम्।। 272।।
devena vāpi saṁproktastaṇḍustāṇḍavapūrvakam / gītaprayogamāśritya nṛttametat pravartyatām //

Śiva (lit. god) too was pleased to say to Taṇḍu, "Perform this dance in connexion with the singing of songs.

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267 (B.269b-270a; G.266). 268 (B.270b-271a; G.267). 269 (B.271b-272a; G.268). 270 (B.272b-273a; G.269). 271 (B.273b-274a; G.270). 272 (B.274b-275a); G.271. 1. B.C. तत्मान् 267

1. *pratikṣepa*—Ag. (I, p. 182) defines the term and points out that the NŚ. does not mention this.

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प्रायेण ताण्डवविधिर्देवस्तुत्याश्रयो भवेत्। सुकुमारप्रयोगस्तु [1]शृङ्गाररससंभवः॥ 273॥
prāyeṇa tāṇḍavavidhirdevastutyāśrayo bhavet / sukumāraprayogastu śṛṅgārarasasaṁbhavaḥ //

The Class Dance (*tāṇḍava*)[1] is mostly to accompany the adoration of gods, but its gentler form (*sukumāra-prayoga*) relates to the Erotic Sentiment.

तस्य तण्डुप्रयुक्तस्य ताण्डवस्य विधिक्रियाम्। वर्धमानकमासाद्य संप्रवक्ष्यामि लक्षणम्॥ 274॥
tasya taṇḍuprayuktasya tāṇḍavasya vidhikriyām / vardhamānakamāsādya saṁpravakṣyāmi lakṣaṇam //

• VARDHAMĀNAKA •

Now, while coming to discuss the Vardhamānaka I shall describe rules regarding the performance of the Class Dance as it was performed by Taṇḍu.

कलानां वृद्धिमासाद्य त्वक्षराणां च वर्धनात्। लयस्य वर्धनाच्चापि वर्धमानकमुच्यते॥ 275॥
kalānāṁ vṛddhimāsādya tvakṣarāṇāṁ ca vardhanāt / layasya vardhanāccāpi vardhamānakamucyate //

As in its performance Kalā and tempo (*laya*) attain *vṛddhi* (increment) due to the increment of Akṣaras it is called the Vardhamānaka.

कृत्वा कुतपविन्यासं यथावद्विजसत्तमाः। आसारितप्रयोगस्तु ततः कार्यः प्रयोक्तृभिः॥ 276॥
kṛtvā kutapavinyāsaṁ yathāvadvijasattamāḥ / āsāritaprayogastu tataḥ kāryaḥ prayoktṛbhiḥ //

• ĀSĀRITA •

After setting down the musical instruments (*kutapa*) the producers [of plays] should get the Āsārita performed.

तत्र चोपोहनं कृत्वा तन्त्रीभाण्डसमन्वितम्। कार्यः प्रवेशो नर्तक्या भाण्डवाद्यसमन्वितः॥ 277॥
tatra copohanaṁ kṛtvā tantrībhāṇḍasamanvitam / kāryaḥ praveśo nartakyā bhāṇḍavādyasamanvitaḥ //

Then after the Upohana has been performed to the accompaniment of drums and stringed instruments, a female dancer should enter [the stage] with the playing of stringed instruments and drums.

विशुद्धकरणायां तु जात्यां वाद्यं प्रयोजयेत्। गत्या वाद्यानुसर्पिण्या ततश्चारीं प्रयोजयेत्॥ 278॥

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273 (B 275b-276a; G.272) 1. Ag. सन्तोषपूर्वकम् 274 (B.276b-277a; G.273). 275 (B.277b-278a; G.274). 1. B. वर्धनात्रर्तकीनां. 276 (B. 278b-279a; G.275). 277 (B.279b-280a; G.276). 278 (B.280b-281a; G.277)

1. *Tāṇḍava* has been translated by some as 'wild dance' (Hās, Daśarūpa, p. 5), but the adjective seems to be misleading. From the present chapter of the NŚ, it appears that the word meant 'class dance' which has been codified. It is to be distinguished from the folk-dance. For the illustrations of the *karaṇas* taken out of old *has reliefs* and printed in the Baroda ed. of the NŚ. show that these were performed by women as well. These *karaṇas* were evidently elements of *tāṇḍava; lāsya* performed by women was only a gentler form of the *tāṇḍava*.

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viśuddhakaraṇāyāṁ tu jātyāṁ vādyaṁ prayojayet / gatyā vādyānusarpiṇyā tataścārīṁ prayojayet //

This playing of the [instrumentals] music should be in pure Karaṇa and Jāti. And then a Cārī should be performed with steps in accompaniment of music.

वैशाखस्थानकेनेह सर्वरेचकचारिणी। पुष्पाञ्जलिधरा भूत्वा प्रविशेद्रङ्गमण्डपम्।। 279।।

vaiśākhasthānakeneha sarvarecakacāriṇī / puṣpāñjalidharā bhūtvā praviśedraṅgamaṇḍapam //

On entering the stage with flowers in her hands the female dancer should be in the Vaiśākha, Sthāna (posture and perform all the four Recakas (*i.e.* those of feet, hand, waist and neck).

पुष्पाञ्जलिं विसृज्याथ रङ्गपीठं परीत्य च। प्रणम्य देवताभ्यस्तु ततोऽभिनयमाचरेत्।। 280।।

puṣpāñjaliṁ visṛjyātha raṅgapīṭhaṁ parītya ca / praṇamya devatābhyastu tato'bhinayamācaret //

Then she should go round the stage scattering flowers from her hands to gods, and after bowing to them, she should make use of different gestures.

यत्राभिनेयं गीतं स्यात् तत्र वाद्यं न योजयेत्। अङ्गहारप्रयोगे तु भाण्डवाद्यं प्रयोजयेत्।। 281।।

yatrābhineyaṁ gītaṁ syāt tatra vādyaṁ na yojayet / aṅgahāraprayoge tu bhāṇḍavādyaṁ prayojayet //

Instrumental music should not be played when there is any song to be delineated by gestures, but at the performance of Aṅgahāras drums must be employed.

समं रक्तं विभक्तं च स्फुटं शुद्धप्रहारजम्। नृत्ताङ्गग्राहि वाद्यज्ञैर्योज्यं वाद्यं तु ताण्डवे।। 282।।

samaṁ raktaṁ vibhaktaṁ ca sphuṭaṁ śuddhaprahārajam / nṛttāṅgagrāhi vādyajñairyojyaṁ vādyaṁ tu tāṇḍave //

The playing of drums (lit. instrumental music) during the class dance should be Sama, Rakta, Vibhakta and distinctly heard on account of clear strokes and should be properly following different aspects of the dance.

प्रयुज्य [1]गीतमेवं तु निष्क्रामेन्नतकी ततः। अनेनैव विधानेन प्रविशन्त्यपराः पुनः।। 283।।

prayujya gītamevaṁ tu niṣkrāmennatakī tataḥ / anenaiva vidhānena praviśantyaparāḥ punaḥ //

After following the song [with her dance] the dancer should make her exit and others [like her] will enter [the stage] in the same manner.

अन्याश्चानुक्रमेणाथ पिण्डीं बध्नन्ति ताः स्त्रियः। तावत् पर्यस्तकः कार्यो यावत पिण्डी न बध्यते।। 284।।

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279 (B.281b-282a; G.278). 280 (B.282b-283; G.279). 281 (B.283b-284a; G.280) 282 (B.284b-285a; G.281). 283 (B.285b-286a; G.282) 284 (B.286b-287; G.284a, 280) 1. B. गीतवाद्य, G. मृत्तवाद्ये; we with Bd. गीतमेवत्त.

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anyāścānukrameṇātha piṇḍīṁ badhnanti tāḥ striyaḥ / tāvat paryastakaḥ kāryo yāvata piṇḍī na badhyate //

These other women will in due order from Piṇḍīs[1] and till all these are formed they will perform the Paryastaka,

पिण्डीं बध्वा ततः सर्वाः निष्क्रामेयुः स्त्रियस्तु ताः। [1]पिण्डीबन्धे तु वाद्यं हि कर्तव्यमिह वादकैः।। 285।।

पर्यस्तकप्रमाणेन चित्रौघकरणान्वितम्। अथोपवहनं भूयः कार्यं पूर्ववदेव हि।। 286।।

ततश्चासारितं भूयो गायनं तु प्रयोजयेत्। पूर्वेणैव विधानेन प्रविशेच्चापि नर्तकी।। 287।।

piṇḍīṁ badhvā tataḥ sarvāḥ niṣkrāmeyuḥ striyastu tāḥ / piṇḍībandhe tu vādyaṁ hi kartavyamiha vādakaiḥ // paryastakapramāṇena citraughakaraṇānvitam / athopavahanaṁ bhūyaḥ kārya pūrvavadeva hi // tataścāsāritaṁ bhūyo gāyanaṁ tu prayojayet / pūrveṇaiva vidhānena praviśeccāpi nartakī //

After forming [Piṇḍīs] these women will make their exit, and during the formation of the Piṇḍīs an instrumental music which has various Oghas and Karaṇas should be played, and it should be similar to the music at the time of the Paryastaka.

गीतकार्थप्रयोजयेद् द्वितीयासारितस्य तु। तदेव तु पुनर्वस्तु नृत्तेनापि प्रयोजयेत्।। 288।।

gītakārthaprayojayed dvitīyāsāritasya tu / tadeva tu punarvastu nṛttenāpi prayojayet //

Then this Upohana should be again performed as before, and the Āsārita too; a song also should be sung and a female dancer should enter the stage in the manner described before. and she should delincate [the meaning of the song in the second Āsārita by suitable gesture] and translate the subject-matter (*vastu*)[2] into a dance.

आसारितसमाप्तो च निष्क्रामेन्नर्तकी ततः। पूर्ववत् प्रविशेच्चान्या प्रयोगः स्यात् स एव तु।। 289।।

āsāritasamāpto ca niṣkrāmennartakī tataḥ / pūrvavat praviśeccānyā prayogaḥ syāt sa eva tu //

After finishing the Āsārita the female dancer should make her exit, and then another female dancer should enter the stage and make a similiar performance.

एवं पदे पदे कार्यो विधिरासारितस्य तु। भाण्डवाद्यकृतश्चैव तथा गानकृतोऽपि च।। 290।।

evaṁ pade pade kāryo vidhirāsāritasya tu / bhāṇḍavādyakṛtaścaiva tathā gānakṛto'pi ca //

Thus at every step the rules of Āsārita should be followed by singers as well as players of the instrumental music.

285-287 (B.287-290a). (G. 284b-286) 288 (B.290b-291a; G.287). 289 (B.291b-292a; G.288). 290 (B.292b-293a; G.289). 1. B.G. पिण्डीबन्धेषु.

1. See above 282 note 2.
2. For *vastu* (*padavastu*) see Mālavi, II, 8, 5-8, 13, 14.

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एकं तु प्रथमं कुर्यात् द्वे द्वितीयं तु वस्तुकम्। तिस्रो वस्तु तृतीयं तु चतस्रस्तु चतुर्थकम्।। 291।।
ekaṁ tu prathamaṁ kuryāt dve dvitīyaṁ tu vastukam / tisro vastu tṛtīyaṁ tu catasrastu caturthakam //

[During all these performances] the first foot[1] of the song should be sung once, the second twice, the third thrice, and the fourth four times.[2]

पिण्डीनां विधयश्चैव चत्वारः संप्रकीर्तिताः। पिण्डी शृङ्खलिका चैव लताबन्धोऽथ भेद्यकः।। 292।।
piṇḍīnāṁ vidhayaścaiva catvāraḥ saṁprakīrtitāḥ / piṇḍī śṛṅkhalikā caiva latābandho'tha bhedyakaḥ //

The Piṇḍīs have four varieties : Piṇḍī [proper], Śṛṅkhalikā, Latābandha, and *Bhedyaka*.[3]

पिण्डीबन्धस्तु पिण्डत्वात् गुल्मः शृङ्खलिका भवेत्। जालोपनद्धा च लता सनृत्ता भेद्यकः स्मृतः।। 293।।
piṇḍībandhastu piṇḍatvāt gulmaḥ śṛṅkhaikā bhavet / jālopanaddhā ca latā sanṛttā bhedyakaḥ smṛtaḥ //

The name Piṇḍī or Piṇḍībandha is due to its being a Piṇḍī (lump), a cluster (*gulma*)[4] is called Śṛṅkhalikā,[5] and that which is held together [as it were] by a net, is Latābandha,[6] and Bhedyaka[7] is to be the [separate] dance of individuals.

पिण्डीबन्धः कनिष्ठे तु शृङ्खला तु लयान्तरे। मध्यमे च लताबन्धो ज्येष्ठे चैवाथ भेद्यकः।। 294।।
piṇḍībandhaḥ kaniṣṭhe tu śṛṅkhalā tu layāntare / madhyame ca latābandho jyeṣṭhe caivātha bhedyakaḥ //

The Piṇḍībandha is to be applied in the first (lit. shortest Āsārita)[8], Śṛṅkhalā at the Layāntara, the Latābandha in the middle one, and the Bhedyaka in the Longest (i.e. Āsārita).

पिण्डीनां द्विविधा योनिर्यन्त्रं भद्रासनं तथा। शिक्षा कार्या तथा चैव प्रयोक्तव्या प्रयोक्तृभिः।। 295।।
piṇḍīnāṁ dvividhā yoniryantraṁ bhadrāsanaṁ tathā / śikṣā kāryā tathā caiva prayoktavyā prayoktṛbhiḥ //

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291 (B.293b-294a; G.290) 292 (B.294b-295a; G.291). 293 (B.295b-296a; G.292). 294 (B.296b-297a; G.293). 295 (B.297b-298a; G.294).

1. *Vastu* here means *padavastu*, See abvoe 285-287 note.
2. These *āsāritas* were distinguished by the *kalās* of time they requried. According to Ag. (I, 185) the shortest *āsārita* takes up seventeen *kalās*, the medium *āsārita* thirty-three *kalās* and the longest *āsarita* sixty-five *kalās*.
3. See notes 256 abvoe from a passage in the Bh P. (p. 246). It is quite clear that the *piṇḍībandha* relates to the grouping of dancers. Of these the *gulma* is a general collective dance, the *Śṛṅkhalā* is the dance in which partners hold one another's hands, the *latā* is the dance of two putting their arms around each other and the *bhedyaka* is the dance of each one separately away from the group.
4. See above 291 note.
5. BhP. does not identify the *gulma* and the *śṛṅkhalikā*.
6. See above 291 note.
7. See above 291 note.
8. Distinguishing features of the three *āsāritas* have been given in note to 290 above.

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Origin [of Piṇḍis] is twofold: Yantra and Bhadrāsana.[1] These should be learnt and properly applied by the producers [of plays].

• CHANDAKA •

In the Vardhmāna the producer should thus use [dances]. I shall speak again about the rules regarding the performance of Chandaka songs.

एवं प्रयोगः कर्तव्यो वर्धमाने प्रयोक्तृभिः। गीतानां छन्दकानां च भूयो वक्ष्याम्यह विधिम्।। 296।।
यानि वस्तूनि बद्धानि यानि चाङ्गकृतानि च। गीतानि तेषां वक्ष्यामि प्रयोगं नृत्तवाद्ययोः।। 297।।
तत्रावतरणं कार्यं नर्तक्या सार्वभाण्डिकम्। क्षेपप्रतिक्षेपकृतं तन्त्रीगानसमन्वितम्।। 298।।
evaṁ prayogaḥ kartavyo vardhamāne prayoktṛbhiḥ / gītānāṁ chandakānāṁ ca bhūyo vakṣyāmyaha vidhim // yāni vastūni baddhāni yāni cāṅgakṛtāni ca / gītāni teṣāṁ vakṣyāmi prayogaṁ nṛttavādyayoḥ // tatrāvataraṇaṁ kāryaṁ nartakyā sārvabhāṇḍikam / kṣepapratikṣepakṛtaṁ tantrīgānasamanvitam //

I shall now speak of the dance and the instrumental music that should accompany songs consisting of the Vastu[2] as well as of their (Aṅgas). During the performance of this song and music, a female dancer should enter the stage; at that time all the drums are to be sounded and all the stringed instruments are to be played with Kṣepa and Pratikṣepa.[3]

प्रथमं त्वभिनेयं तु गीतके सर्ववस्तु तत्। तदेव च पुनर्वस्तु नृत्तेनापि प्रदर्शयेत्।। 299।।
prathamaṁ tvabhineyaṁ tu gītake sarvavastu tat / tadeva ca punarvastu nṛttenāpi pradarśayet //

First of all the entire words of the song should be represented by gestures, and next the same should be shown by a dance.

यो विधिः पूर्वमुक्तस्तु नृत्ताभिनयवादिते। आसारितविधौ स स्यात् गीतानां वस्तुकेष्वपि।। 300।।
yo vidhiḥ pūrvamuktastu nṛttābhinayavādite / āsāritavidhau sa syāt gītānāṁ vastukeṣvapi //

Directions given above regarding the dance, use of gestures and the instrumental music will apply equally to the subject matter of the songs in the Āsārita.

एष वस्तुनिबन्धानां गीतकानां विधिः स्मृतः। श्रृणुताङ्गनिवद्धानां गीतानामपि लक्षणम्।। 301।।
eṣa vastunibandhānāṁ gītakānāṁ vidhiḥ smṛtaḥ / śṛṇutāṅganivaddhānāṁ gītānāmapi lakṣaṇam //

This is the rule with regard to songs consisting of the Vastu. Now listen to description of songs made by Aṅgas.

296-297 (B.298b-300a; G.295-296a). 298 (B.300b-301a; G.297). 299 (B.301b-302a; G.297). 300 (B.302b-303a; G.298). 301 (B.303b-304a; G.299).

1. This passage is not clear. Ag's explanation (I, p. 193) of the *yantra* and the *bhadrāsana* is not convincing.
2. See above 285-287 note 1.
3. For *pratikṣepa* see above 270 note 2.

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य एव वस्तुषु विधिर्नृत्ताभिनयवादिते। स सर्व एव कर्तव्यश्छन्दकेषु प्रयोक्तृभिः।। 302।।
ya eva vastuṣu vidhirnṛttābhinayavādite / sa sarva eva kartavyaśchandakeṣu prayoktṛbhiḥ //

Rules regarding the dance, use of gestures and the instrumental music which apply to words [of songs] are equally applicable in case of Chandakas which are composed of their Aṅgas (limbs).

वाद्यं गुर्वक्षरकृतं तथाऽल्पाक्षरमेव च। मुखे सोपोहने कुर्याद्वर्णानां विप्रकर्षकः।। 303।।
vādyaṁ gurvakṣarakṛtaṁ tathā'lpākṣarameva ca / mukhe sopohane kuryādvarṇānāṁ viprakarṣakaḥ //

During the Mukha and the Upohana the instrumental music should be played with heavy and light Akṣaras (strokes) by keeping them distinct (lit. separate).

यदा गीतवशादङ्गं भूयो भूयो निवर्तते। तत्राद्यमभिनेयं स्याच्छेषं नृत्तेन योजयेत्।। 304।।
यदा गीतवशादङ्गं भूयो भूयो निवर्तयेत्। त्रिपाणिलयसयुक्तं तत्र वाद्यं प्रयोजयेत्।। 305।।
yadā gītavaśādaṅgaṁ bhūyo bhūyo nivartate / tatrādyamabhineyaṁ syāccheṣaṁ nṛttena yojayet // yadā gītavaśādaṅgaṁ bhūyo bhūyo nivartayet / tripāṇilayasayuktaṁ tatra vādyaṁ prayojayet //

When in course of a song some of its parts are repeated, the parts uttered first should be delineated by gestures and the rest are to be translated into dance. When in course of a song some of its parts are repeated, it should be followed by the instrumental music which observes the rule of three Pāṇis and three kinds of tempo.

यथा लयस्तथा वाद्यं कर्तव्यं त्वङ्गसंश्रयम्। तत्त्वं चानुगतं चापि ओघं च करणान्वितम्।। 306।।
[1]स्थिते तत्त्वं प्रयोक्तव्यं मध्ये चानुगतंभवेत्। द्रुते चौघः प्रयोक्तव्यस्त्वेष वाद्यगतो विधिः।। 307।।
छन्दोगीतकमासाद्य त्वङ्गानि परिवर्तयेत्। एष कार्यो विधिर्नित्यं नृत्ताभिनयवादिते।। 308।।
yathā layastathā vādyaṁ kartavyaṁ tvaṅgasaṁśrayam / tattvaṁ cānugataṁ cāpi oghaṁ ca karaṇānvitam // sthite tattvaṁ prayoktavyaṁ madhye cānugataṁ bhavet / drute caughaḥ prayoktavyastveṣa vādyagato vidhiḥ // chandogītakamāsādya tvaṅgāni parivartayet / eṣa kāryo vidhirnityaṁ nṛttābhinayavāditе //

On as occasion like this the instrumental music should follow the [proper] tempo. The Tattva, the Anugata and the Ogha relate to the Karaṇa. Among these, the Tattva is to be applied in slow tempo, the Anugata in medium tempo and the Ogha in quick tempo. This is the rule regarding the instrumental music. [Different] parts of the song in case of a Chandaka are to be repeated. This is always the rule in [combining] the dance, gestures and the song.

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302 (B.304b-305a; G.300) 303 (B.305b-306a; G.301). 304-305 (B.306b-308a; G.302-303a) 1. B. om. 305a. 305-308 (B.308b-310; G.303b-306). 1. B. स्थिरे. 2. भूयश्चौघ.

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यानि वस्तूनि बद्धानि तेषामन्ते ग्रहो भवेत्। अङ्गानां तु परावृत्तावादावेवं ग्रहो मतः॥ 309॥
yāni vastūni baddhāni teṣāmante graho bhavet / aṅgānāṁ tu parāvṛttāvādāvevaṁ graho mataḥ //

In case of songs composed in metre (*nibaddha*) commencement (*graha* of the playing of drums) should take place at their end, but in the repetition of the parts [of a large song] such commencement should take place from the beginning.

एवमेष विधिः कार्यो गीतेष्वासारितेषु च। देवस्तुत्याश्रयं ह्येतत् सुकुमारं निबोधत॥ 310॥
evameṣa vidhiḥ kāryo gīteṣvāsāriteṣu ca / devastutyāśrayaṁ hyetat sukumāraṁ nibodhata //

• GENTLE DANCE •

This should be the procedure in performing the Āsārita songs. Now consider the Gentle Dance relates to the adoration of gods.

स्त्रीपुंसयोस्तु संलापो यस्तु कामसमुद्भवः। तज्ज्ञेयं सुकुमारं हि शृङ्गाररससम्भवम्॥ 311॥
strīpuṁsayostu saṁlāpo yastu kāmasamudbhavaḥ / tajjñeyaṁ sukumāraṁ hi śṛṅgārarasasambhavam //

The Gentle Dance with the Erotic Sentiment [relates to] a dialogue between a man and a woman when they are in love.

यस्यां यस्यामावस्थायां नृत्तं योज्यं प्रयोक्तृभिः। सर्वगीतकसम्बन्धं तच्च मे शृणुत द्विजाः॥ 312॥
yasyāṁ yasyāmāvasthāyāṁ nṛttaṁ yojyaṁ prayoktṛbhiḥ /sarvagītaka-sambandhaṁ tacca bhe śṛṇuta dvijāḥ //

• OCCASIONS SUITED TO DANCE •

Now listen, O Brahmins, about occasions in plays when dance should be introduced in course of songs.

अङ्गवस्तुनिवृत्तौ च तथा वर्णनिवृत्तिषु। तथा चाभ्युदयस्थाने नृत्तं तज्ज्ञः प्रयोजयेत्॥ 313॥
aṅgavastunivṛttau ca tathā varṇanivṛttiṣu / tathā cābhyudayasthāne nṛttaṁ tajjñaḥ prayojayet //

Experts should apply dance when the principal words of a song [in a play] as well as its [ornamental adjunct known as] Varṇa[1] comes to a close or when any character attains good fortune [in a play].

यत्र संदृश्यते किञ्चिद् दंपत्योर्मदनाश्रयम्। तत्र नृत्तं प्रयोक्तव्यं प्रहर्षार्थगुणोद्भवम्॥ 314॥
yatra saṁdṛśyate kiñcid daṁpatyormadanāśrayam / tatra nṛttaṁ prayoktavyaṁ praharpārthaguṇodbhavam //

And dance should take place on an occasion in a play, when something

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309 (B.311; G.307) 310 (B.312; G.308). 311 (B.313; G.309) 312 (B.314; G.310) 313 (B.315; G.311) 314 (B.316; G.312).

1. See XXIX. 17-30.

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connected with love accurs between a married couple, for it (the dance) will be a source of joy.

यत्र सन्निहिते कान्ते ऋतुकालादिदर्शनम्। गीतकार्थाभिसम्बन्धं नृत्तं तत्रापि चेष्यते।। 315।।
yatra sannihite kānte ṛtukālādidarśanam / gītakārthābhisambandhaṁ nṛttaṁ tatrāpi ceṣyate //

Dance related to the meaning of the song should also take in any scene of a play when the lover is near and a [suitable] season or the like is visible.

खण्डिता विप्रलब्धा वा कलहान्तरितापि वा। यस्मिन्नङ्गे तु युवतिर्नृत्तं तत्र न योजयेत्।। 316।।
khaṇḍitā vipralabdhā vā kalahāntaritāpi vā / yasminnaṅge tu yuvatirnṛttaṁ tatra na yojayet //

• OCCASIONS WHEN DANCES ARE PROHIBITED •

But dance should not be applied to the part of a young woman who is enraged (*khaṇḍitā*).[1] deceived (*vipralabdhā*);[2] or separated [from her lover] by a quarrel (*kalahāntaritā*).[3]

सखिप्रवृत्ते संलापे तथाऽसन्निहिते प्रिये। नहि नृत्तं प्रयोक्तव्यं यस्या वा प्रोषितः प्रियः।। 317।।
sakhipravṛtte saṁlāpe tathā'sannihite priye / nahi nṛttaṁ prayoktavyaṁ yasyā vā proṣitaḥ priyaḥ //

Dance should not be applied also at a time when a dialogue is going on with a female friend or when the beloved one is not near at hand, or has gone abroad.

दूत्याश्रयं यदा तु स्यात् ऋतुकालादिदर्शनम्। औत्सुक्यचिन्तासम्बन्धं नृत्तं तत्र न योजयेत्।। 318।।
dūtyāśrayaṁ yadā tu syāt ṛtukālādidarśanam / autsukyacintāsambandhaṁ nṛttaṁ tatra na yojayet //

And besides this when one realises the apprarance of one of the season or the like from the words of a Messenger, and feels eagerness of anxiety on account of this, no dance should be applied.

यस्मिन्नङ्गे प्रसादं तु गृह्णीयान्नायिका क्रमात्। ततः प्रभृति नृत्तं तु शेषेष्वङ्गेषु योजयेत्।। 319।।
yasminnaṅge prasādaṁ tu gṛhṇīyānnāyikā kramāt / tataḥ prabhṛti nṛttaṁ tu śeṣeṣvaṅgaṣu yojayet //

But if during the performance of any part of the play, the heroin is gradually pacified, dance is to be applied till its end.

देवस्तुत्याश्रयगतं यदङ्गं तु भवेदिह। माहेश्वैररङ्गहारैरुद्धतैस्तत् प्रयोजयेत्।। 320।।

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315 (B.317; G.313). 316 (B.318; G.314). 317 (B.319; G.315). 318 (B.320; G.316). 319 (B.321; G.317). 320 (B.322; G.318). 1. B. यत्तु.

1. See XXIV, 216.
2. *Ibid.*, 217.
3. *Ibid.*, 215.

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devastutyāśrayagataṁ yadaṅgaṁ tu bhavediha / māheśvairaraṅga-hārairuddhataistat prayojayet //

If any part of a play relates to the adoration of Śiva (lit. the deity) one should perform there a dance with energetic Aṅgahāras which he himself Maheśvara (Śiva) created.

यत्र शृङ्गारसंबद्धं गानं स्त्रीपुरुषाश्रयम्। देवीकृतैरङ्गहारैर्ललितैस्तत् प्रयोजयेत्।। 321।।
yatra śṛṅgārasaṁbaddhaṁ gānaṁ strīpuruṣāśrayam / devīkṛtairaṅga-hārairlalitaistat prayojayet //

And any love-song mentioning relations between men and women should be followed by a dance with delicate Aṅgahāras which Pārvatī (lit. the goddess) created.

चतुष्पदा नर्कुटके खञ्जके परिगीतके। विधानं सम्प्रवक्ष्यामि [1]भाण्डवाद्यविधिं प्रति।। 322।।
catuṣpadā narkuṭake khañjake parigītake / vidhānaṁ sampravakṣyāmi bhāṇḍavādyavidhiṁ prati //

• PLAYING OF DRUMS •

I shall now speak of the rules about the playing of drums which sould follow four-footed Narkuṭaka,[1] Khañjaka[2] and Parigītaka.

खञ्जनर्कुटसंयुक्ता भवेद्या तु चतुष्पदा। पादान्ते सन्निपाते तु तस्यां भाण्डग्रहो भवेत्।। 323।।
khañjanarkuṭasaṁyuktā bhavedyā tu catuṣpadā / pādānte sannipāte tu tasyāṁ bhāṇḍagraho bhavet //

Playing of drums should begin with the Sannipāta Graha at a time when a foot of the Dhruvā of the Khañja or the Narkuṭa class has been sung.

या ध्रुवा छन्दसा युक्ता समपादा समाक्षरा। तस्याः पादावसाने तु प्रदेशिन्या ग्रहो भवेत्।। 324।।
yā dhruvā chandasā yuktā samapādā samākṣarā / tasyāḥ pādāvasāne tu pradeśinyā graho bhavet //

In courses of a Dhruvā which consists of even number of feet with equal number of syllables, the drum should be played with the Graha by the fore finger after its [first] foot has been sung.

कृत्वैकं परिवर्तं तु गानस्याभिनये पुनः। पुनः पादनिवृत्तौ तु भाण्डवाद्यं नियोजयेत्।। 325।।
kṛtvaikaṁ parivartaṁ tu gānasyābhinaye punaḥ / punaḥ pādanivṛttau tu bhāṇḍavādyaṁ niyojayet //

[After performing the Dhruvā song with the playing of drums as directed above] this song should be repeated with proper gestures [to delineate it], and it should be again sung, and at the end of its last foot drum should be played.

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321 (B.323; G.319). 322 (B.324; G.320). 323 (B.325; G.321). 324 (B.326; G.322). 325 (B.327; G.323). 1. B.G. भाण्डनृत्त. Ag. (p. 204) भाण्डवाद्य.

1. See XXXI, 466 XXXII, 321 ff.
2. See XXXI, 466; XXXII, 466.

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अङ्गवस्तुनिवृत्तेन वर्णान्तरनिवृत्तिषु। तथोपस्थापने चैव भाण्डवाद्यं प्रयोजयेत्।। 326।।
aṅgavastunivṛttena varṇāntaranivṛttiṣu / tathopasthāpane caiva bhāṇḍavādyaṁ prayojayet //

• WHEN DRUMS ARE NOT TO BE PLAYED •

Drums should not be played at a time when the principal song ar its Varṇas have been finished or its is beginning afresh.

येऽपि चान्तरमार्गाः स्युस्तन्त्र्या वाक्करणैः कृताः। तेषु सूची प्रयोक्तव्या भाण्डेन सह ताण्डवे।। 327।।
ye'pi cāntaramārgāḥ syustantryā vākkaraṇaiḥ kṛtāḥ / teṣu sūcī prayoktavyā bhāṇḍena saha tāṇḍave //

During the Antara-mārga which may be made by Tantris of Karaṇas, the Class Dance should be followed by drums as well as the Sūci Cārī.

महेश्वरस्य चरितं य इदं संप्रयोजयेत्। सर्वपापविशुद्धात्मा शिवलोकं स गच्छति।। 328।।
एवमेष विधि सृष्टस्ताण्डवस्य प्रयोगतः[1]। भूयः किं कथ्यतां विप्रा नाट्ययोगविधिं प्रति।। 329।।
maheśvarasya caritaṁ ya idaṁ saṁprayojayet / sarvapāpaviśuddhātmā śivalokaṁ sa gacchati // evameṣa vidhi sṛṣṭastāṇḍavasya prayogataḥ / bhūyaḥ kiṁ kathyatāṁ viprā nāṭyayogavidhiṁ prati //

One who will perform well this dance created by Maheśvara (Śiva) will go [at his death] free from all sins to the abode of this deity.

These are the rules regarding the Class Dance arising out of its application. Tell me what more I am to speak now about the rules of the Nāṭyaveda.

।। इति भारतीये नाट्यशास्त्रे ताण्डवलक्षणं नाम चतुर्थोऽध्यायः।।4।।
// iti bhāratīye nāṭyaśāstre tāṇḍavalakṣaṇaṁ nāma caturtho'dhyāyaḥ//

Thus, ends Chapter IV of Bharata's Nāṭyaśāstra,
which treats of the Description of the Tāṇḍava Dance.

326 (B.328; G. 324). 327 (B.329; G.325). 328 (B.330; G.326) 329 (B.331; G.327). 1. B. प्रयोक्तृभिः

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पञ्चमोऽध्यायः (5)

पूर्वरङ्गविधानम्

Chapter V

PRELIMINARIES OF A PLAY

• THE SAGES QUESTION •

भरतस्य वचः श्रुत्वा नाट्यसन्तानकारणम्। पुनरेवाब्रुवन् वाक्यमृषयो हृष्टमानसाः।।1।।
यथा नाट्यस्य वै जन्म जर्जरस्य च सम्भवः। विघ्नानां शमनं चैव देवतानां च पूजनम्।।2।।
त्वत्तः श्रुतं गृहीतं च गृहीत्वा चावधारितम्। निखिलेन यथातत्त्वमिच्छामो वेदितुं पुनः।।3।।
पूर्वरङ्गं महातेजः सर्वलक्षणसंयुतम्। यथा बुद्ध्यामहे ब्रह्मंस्तथा व्याख्यातुमर्हसि।।4।।

bharatasya vacaḥ śrutvā nāṭyasantānakāraṇam / punarevābruvan vākyamṛṣayo hṛṣṭamānasāḥ // yathā nāṭyasya vai janma jarjarasya ca sambhavaḥ / vighnānāṁ śamanaṁ caiva devatānāṁ ca pūjanam // tvattaḥ śrutaṁ gṛhītaṁ ca gṛhītvā cāvadhāritam / nikhilena yathātattvamicchāso veditum punaḥ // pūrvaraṅgaṁ mahātejaḥ sarvalakṣaṇasaṁyutam / yathā buddhyāmahe brahmaṁstathā vyākhyātumarhasi //

On hearing the words of Bharata who continued the topic of drama, the sages were pleased in mind and said, "We have heard from you about the origin of drama[1] and the Jarjara[2] as well as [the means of] stopping obstacles,[3] and the worship of gods.[4] Having grasped the meaning we would like to know in detail (lit. exhaustively), O the very splendid one, about the Preliminaries with all their characteristics; it behoves you, O Brahmin, to explain [everything] for our understanding [the same properly]."

• BHARATA ANSWERS •

तेषां तु वचनं श्रुत्वा मुनीनां भरतो मुनिः। प्रत्युवाच पुनर्वाक्यं पूर्वरङ्गविधिं प्रति।।5।।
पूर्वरङ्गं महाभागा गदतो मे निबोधत। पादभागाः कलाश्चैव परिवर्तस्तथैव च।।6।।

teṣāṁ tu vacanaṁ śrutvā munīnāṁ bharato muniḥ / pratyuvāca punarvākyaṁ pūrvaraṅgavidhi prati // pūrvaraṅgaṁ mahābhāgā gadato me nibodhata / pādabhāgāḥ kalāścaiva parivartastathaiva ca //

Hearing these words of the sages, Bharata spoke thus about the rules of the Preliminaries;] "O the blessed ones, listen to me. I am speaking about the

1-6 (B.G. *same*).
1. Seel I, 13-18.
2. See I, 69-73.
3. See I, 54-68.
4. See III.

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Preliminaries as well as of the Pādabhāga,[1] the Kalas[2] and the Walkingground[3] [which relate to them].

• PRELIMINARIES DEFINED •

यस्माद्रङ्गप्रयोगोऽयं पूर्वमेव प्रयुज्यते। तस्मादयं पूर्वरङ्गो विज्ञेयोऽत्र द्विजोत्तमाः॥ 7॥

yasmādraṅgaprayogo'yaṁ pūrvameva prayujyate / tasmādayaṁ pūrvaraṅgo vijñeyo'tra dvijottamāḥ //

As it is first performed at the beginning (*pūrvam*). In the stage (*raṅga*) it is called the (*pūrvaraṅga*).[4]

• PARTS OF THE PRELIMINARIES •

अस्याङ्गानि तु कार्याणि यथावदनुपूर्वशः। तन्त्रीभाण्डसमायोगैः पाठ्ययोगकृतैस्तथा॥ 8॥
प्रत्याहारोऽवतरणं तथा ह्यारम्भ एव च। आश्रावणा वक्त्रपाणिस्तथा च परिघट्टना॥ 9॥
संघोटना ततः कार्या मार्गासारितमेव च। ज्येष्ठमध्यकनिष्ठा च तथैवासारितक्रिया॥ 10॥
एतानि च बहिर्गीतान्वन्तर्सवनिकागतैः। प्रयोक्तृभिः प्रयोज्यानि तन्त्रीभाण्डकृतानि तु॥ 11॥

asyāṅgāni tu kāryāṇi yathāvadanupūrvaśaḥ / tantrībhāṇḍasamāyogaiḥ pāṭhyayogakṛtaistathā // pratyāhāro'vataraṇaṁ tathā hyārambha eva ca / āśrāvaṇā vaktrapāṇistathā ca parighaṭṭanā // saṁghoṭanā tataḥ kāryā mārgāsāritameva ca / jyeṣṭhamadhyakaniṣṭhā ca tathaivāsāritakriyā // etāni ca bahirgītānvantarsavanikāgataiḥ / prayoktṛbhiḥ prayojyāni tantrībhāṇḍakṛtāni tu //

Its different parts are to be performed in due order with the playing of drums and stringed instruments as well as with Recitatives (*pāṭhya*). Pratyāhāra,[5] Avataraṇa,[6] Ārambha[7], Āśrāvaṇā,[8] Vaktrapāṇi,[9] Parighaṭṭanā,[10] Saṁghoṭanā,[11] Mārgāsārita,[12] and Āsārita,[13] of the long, the medium and the short types are the songs outside the performace of a play to be sung by persons behind the curtain,[14] to the accompaniment of drums and stringed instruments.

ततश्च सर्पकुतपैर्युक्तान्यन्यानि कारयेत्। विघाट्य वै यवनिकां नृत्तपाठ्यकृतानि च॥ 12॥
गीतानां मद्रकादीनामेकं योज्यं तु गीतकम्। वर्धमानमथापीह ताण्डवं यत्र युज्यते॥ 13॥
ततश्चोत्थापनं कार्यं परिवर्तनमेव च। नान्दी शुष्कापकृष्टा च रङ्गद्वारं तथैव च॥ 14॥
चारी चैव ततः कार्या महाचारी तथैव च। त्रिकं प्ररोचना चापि पूर्वरङ्गे भवन्ति हि॥ 15॥

7-15 (B.G. *same*).

1. *pādabhāga*—See XXXI, 247. This is a term relating to *tāla*.
2. *kalā*—unit of the time measure in music. See XXXI, 1-4 See Ag. (I, 211).
3. *parivarta*, On this see below 23-24, 65-89.
4. BhP. defines *pūrvaraṅga* as follows : कलापाताः पादभागाः परिवर्ताश्च सूरिभिः। पूर्वं क्रियते यद्रङ्गे पूर्वरङ्गो भवेदतः (SR. p. 742). The definition in the comm. of DR. (III. 2) is corrupt.
5. See below 17. 6. See below 18. 7. See below 18.
8. See below 18. 9. See below 19. 10. See below 19.
11. See below 20. 12. See below 20. 13. See below 21.
14. From this statement it appears that the first nine items of the preliminaries were performed behind the curtains on two doors of the tiring room.

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tataśca sarpakutapairyuktānyanyāni kārayet / vighāṭya vai yavanikāṁ nṛtta-pāṭhyakṛtāni ca // gītānāṁ madrakādīnāmekaṁ yojyaṁ tu gītakam / vardha-mānamathāpīha tāṇḍavaṁ yatra yujyate // tataścotthāpanaṁ kāryaṁ parivar-tanameva ca / nāndī śuṣkāpakṛṣṭā ca raṅgadvāraṁ tathaiva ca // cārī caiva tataḥ kāryā mahācārī tathaiva ca / trikaṁ prarocanā cāpi pūrvaraṅge bhavanti hi //

Then after removing the curtain,[1] dances and recitals[2] are to be performed with the playing of all musical instruments, and some song of the Madraka[3] class is to be sung, or one of the Vardhamānaka[4] class along with the Class Dance [suitable to it] should be applied. Then should take place [one after another] during the Preliminaries the following:—Utthāpana[5], Walking round[6], Benediction[7], Suṣkāpakṛṣṭā[8], Raṅgadvāra[9], Cārī[10], Mahācārī[11], Three Men's Talk[12] and Laudation.[13]

एतान्यङ्गानि कार्याणि पूर्वरङ्गविधौ तु च। एतेषां लक्षणमहं व्याख्यास्याम्यनुपूर्वशः ।। 16 ।।

etānyaṅgāni kāryāṇi pūrvaraṅgavidhau tu ca / eteṣāṁ lakṣaṇamahaṁ vyākhyāsyāmyanupūrvaśaḥ //

I shall now explain in due order the characeristics of all these which are to be included in the ceremony of the Preliminaries.

• PRATYĀHĀRA •

कुतपस्य तु विन्यासः प्रत्याहार इति स्मृतः। यथावतरणं प्रोक्तं गायकानां निवेशनम् ।। 17 ।।

kutapasya tu vinyāsaḥ pratyāhāra iti smṛtaḥ / yathāvataraṇaṁ proktaṁ gāyakānāṁ niveśanam //

Arranging of the musical instruments (*kutapa*) is called the Pratyāhāra.[14]

16-17 (B.C. *same*).

1. See 8-11 note 10 above.
2. Recitals of the Benediction (*nāndī*) and the Laudation (*prarocanā*) etc.
3. *madraka*—a class of songs.
4. *vardhamānaka*—a class of songs with dance. See XXXI 76-101; XXXII. 259, ff. 224ff.
5. See below 23-23.
6. See below 23-24, 65-89.
7. See below 24-25, 107-113.
8. See below 25-26, 113-116.
9. See below 26-27.
10. See below 27-28, 119-120.
11. See below 27-28, 127-130.
12. See below 28-29, 137-141.
13. See below 29-30, 141-142.
14. It appears that these itmes of the Preliminaries to be performed behind the curtains of the tiring room have been made needlessly elaborate. But it is not so. In ancient times people due to different conditions of their life, were not so much punctual in coming to the theatrical show. They did not come to it all at once and at any fixed time. Quite a long time passed before they all assembled. Hence from behind the curtain the director offered to the early-comers whatever they could, while preparing for the actual performance. Ag. (I, p. 215) says that nine items of the Preliminaries were meant for a (common) women, children and fools. The same practice about the Preliminaries may be observed even now in case of the Yātrās or the open air theatrical performances in Bengal.

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• AVATARAṆA •

The seating of singers is called the Avataraṇa (lit. coming down).

• ĀRAMBHA •

परिगीतक्रियारम्भ आरम्भ इति कीर्तितः। आतोद्यरञ्जनार्थं तु भवेदाश्रावणा विधिः॥ 18॥

parigītakriyārambha ārambha iti kīrtitaḥ / ātodyarañjanārthaṁ tu bhavedāśrāvaṇā vidhiḥ //

The commencement of vocal exercise for singing (*parigīta)* is called the Ārambha (lit. beginning).[1]

• ĀŚRĀVAṆĀ •

Adjusting the musical instruments for playing them in due manner is called the Āśrāvaṇā.[2]

• VAKTRAPĀṆI •

वाद्यवृत्तिविभागार्थं वक्त्रपाणिर्विधीयते। तन्त्र्योजःकरणार्थं तु भवेच्च परिघट्टना॥ 19॥

vādyavṛttivibhāgārthaṁ yaktrapāṇirvidhīyate / tantryojaḥkaraṇārthaṁ tu bhavecca parighaṭṭanā //

Rehearsing (lit. dividing) the different styles (*vṛtti)* of playing musical instruments is called the Vaktrāpāṇi.[3]

• PARIGHAṬṬANĀ

The strings of instruments are adjusted duly during the Parighaṭṭanā.[4]

• SAṀGHOṬANĀ •

तथा पाणिविभागार्थं भवेत् संघोटनाविधिः। तन्त्रीभाण्डसमायोगान् मार्गासारितमिष्यते॥ 20॥

tathā pāṇivibhāgārthaṁ bhavet saṁghoṭanāvidhiḥ / tantrībhāṇḍasamāyogān mārgāsāritamiṣyate //

The Saṁghoṭanā[5] is meant for rehearsing the use of different hand-poses [for indicating the time-beat].

• MĀRGĀSĀRITA •

The playing together [in harmony with one another] of drums and stringed instruments is called the Mārgāsārita[6].

• ĀSĀRITA •

कलापातविभागार्थं भवेदासारितक्रिया। कीर्तनाद्देवतानां च ज्ञेयो गीतविधिस्तथा॥ 21॥

kalāpātavibhāgārthaṁ bhavedāsāritakriyā / kīrtanāddevatānāṁ ca jñeyo gītavidhistathā //

18-21 (B.C. *same*).

1. *ārambha*—See XXIX, 131 ff.
2. *āśrāvaṇā*—For details about the performance of this see XXIX, 135ff.
3. *vaktrapāṇī*—For details aboutthe performance for this see XXIX, 157 ff.
4. *parighaṭṭanā*—For the performance of this see XXIX, 148-150.
5. *sāṃghoṭanā*—For the performance of this see XXIX, 143ff.
6. *mrgāsārita*—For the performance of this see XXIX, 151 ff.

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The *Āsārita* is meant for practising the division of *Kalās (kalābhāga).*[1]

• APPLICATION OF SONGS •

And the Application of songs *(gītavidhi)*[2] is for singing the glory of gods.

• UTTHĀPANA •

अतः परं प्रवक्ष्यामि चोत्थापनविधिक्रियाम्। यस्मादुत्थापयन्त्यादौ प्रयोगं नान्दिपाठकाः।। 22।। पूर्वमेव तु रङ्गेऽस्मिन् तस्मादुत्थापनं स्मृतम्।

ataḥ paraṁ pravakṣyāmi cotthāpanavidhikriyām / yasmādutthāpayantyādau prayogaṁ nāndipāṭhakāḥ // pūrvameva tu raṅge'smin tasmādutthāpanaṁ smṛtam /

I shall now speak about the Utthāpana (lit. raising) ceremony which is so styled because from this, the reciters of the Benediction starts (lit. raise) first of all in the stage the performance [of the play]. Hence, the Utthāpana is considered by some to be the beginning [of the performance].

• WALKING-ROUND •

यस्माच्च लोकपालानां परिवृत्य चतुर्दिशम्।। 23।। वन्दनानि प्रकुर्वन्ति तस्मात्तु परिवर्तनम्।

yasmācca lokapālānāṁ parivṛtya caturdiśam // vandanāni prakurvanti tasmāttu parivartanam /

The Walking-round *(parivartana)*[3] is so styled because in it, the guardian deities of different worlds are praised [by the Director] walking all over [the stage].

• BENEDICTION •

आशीर्वचनसंयुक्ता नित्यं यस्मात् प्रवर्तते।। 24।। देवद्विजनृपादीनां तस्मान् नान्दीति संज्ञिता।

āśīrvacanasaṁyuktā nityaṁ yasmāt pravartate // devadvijanṛpādīnāṁ tasmān nāndīti saṁjñitā /

The Benediction[4] is to called because it must always include [and invoke] the blessing of gods, Brahmins and kings.

• SUṢKĀVAKṚṢṬĀ DHRUVĀ •

अत्र शुष्काक्षरैरेव ह्यपकृष्टा ध्रुवा यतः।। 25।। तस्माच्छुष्कापकृष्टेव जर्जरश्लोकदर्शिता।

atra śuṣkākṣaraireva hyapakṛṣṭā dhruvā yataḥ // tasmācchuṣkāpakṛṣṭeva jarjaraślokadaśitā /

When an Avakṛṣṭā is composed with meaningless sounds it is called Śuṣkāvakṛṣṭā.[5] It indicates verses for the Jarjara.[6]

22-23 (B.22-23a; G.21c-22. 23-24 (B.23b-24a; G.23). 24-25 (b.24b-25a; G.24). 1. B.G. read after this नान्दीपदानामन्तरेषु चित्रे पूर्वरङ्गे वर्धमानं प्रयोज्यं अन्येतु गीत प्रयोगादनन्तरं शुद्धेपि पूर्वरङ्गे वर्धमानप्रयोगमिच्छन्ति.

1. *āsārita*—For the performance of this see XXXI, 62ff; 170ff.
2. See XXX, 200 ff.
3. *parivartana=parivarta* see below 65 ff.
4. For its specimens see below 107 ff.
5. See below 113-115.
6. B.G. read between 25b and 26a two prose lines.

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• RAṄGADVĀRA •

यस्मादभिनयस्तत्र प्रथमं ह्यवतार्यते ।। 26 ।। रङ्गद्वारमतो ज्ञेयं वागङ्गाभिनयात्मकम्।
yasmādabhinayastatra prathamaṁ hyavatāryate // raṅgadvāramato jñeyaṁ vāgaṅgābhinayātmakam /

The Raṅgadvāra is so called, because from this part commences the performance which includes Word and Gestures.

• CĀRĪ AND MAHĀCĀRĪ •

शृङ्गारस्य प्रचरणाच्चारी संपरिकीर्तिता ।। 27 ।। रौद्रप्रचरणाच्चापि महाचारीति कीर्तिता।
śṛṅgārasya pracaraṇāccārī saṁparikīrtitā // raudrapracaraṇāccāpi mahācārīti kīrtitā /

The Cārī is so called because it consists of movements depicting the Erotic Sentiment, and in the Mahācārī occur movement delineating the Furious Sentiment.

• THREE MEN'S TALK •

विदूषकः सूत्रधारस्तथा वै पारिपार्श्वकः ।। 28 ।। यत्र कुर्वन्ति सञ्जल्पं तत्रापि त्रिगतं स्मृतम्।
vidūṣakaḥ sūtradhārastathā vai pāripārśvakaḥ // yatra kurvanti sañjalpaṁ tatrāpi trigataṁ smṛtam /

The conversation of the Director (*sūtradhāra*), the Assistant (*pāripārśvaka*) and the Jester[1] is called the Three Men's Talk *(trigata)*.

• LAUDATION •

उपक्षेपेण कार्यस्य हेतुयुक्तिसमाश्रया ।। 29 ।। सिद्धेनामन्त्रणा या तु विज्ञेया सा प्ररोचना।
upakṣepeṇa kāryasya hetuyuktisamāśrayā // siddhenāmantraṇā yā tu vijñeyā sā prarocanā /

An appeal with a view to success which is made [by the Director] after suggesting the action (*kārya*) of the play in hand with [proper] reasoning and arguments is called the Laudation (*prarocanā*).[2]

• ORIGIN OF THE BAHIRGĪTA AND ITS JUSTIFICATION •

अतः परं प्रवक्ष्यामि ह्याश्रावणविधिक्रियाम् ।। 30 ।। बहिर्गीतविधौ सम्यगुत्पत्तिं कारणं तथा।
ataḥ paraṁ pravakṣyāmi hyāśrāvaṇavidhikriyām // bahirgītavidhau samyagutpattiṁ kāraṇaṁ tathā /

I shall now describe in detail the Āśrāvaṇā which is included in the Bahirgīta and shall speak of its origin as well as its justification.

25-26 (B.26; G.25) 26-27 (27; G.26) 27-28; C.27). 28-29 (B.29; G. 28) 29-30 (B.30; G.29).

1. The Jester's role is assumed by one of the Assitants. See below 70 where two Assistants enter along with the Director. For details of the Three Men's Talk see below 137-141.
2. For details about the Laudation see below 141-142. See also Ag. for the meaning of *siddhenāmantraṇā*.

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चित्रदक्षिणवृत्तौ तु सप्तरूपे प्रवर्तिते।। 31।। सोपोहने सनिर्गीते देवस्तुत्यभिनन्दिते।
नारदाद्यैश्च गन्धर्वैः सभायां देवदानवाः।। 32।।

citradakṣiṇavṛttau tu saptarūpe pravartite // sopohane sanirgīte devastutya-bhinandite / nāradādyaiśca gandhavaiḥ sabhāyāṁ devadānavāḥ //

Now, when songs in seven forms[1] and is Citra[2] and Dakṣiṇa[3] Mārgas together with the Upohana[4] and the Nirgīta[5] were started by musical experts like Nārada in praise of gods, all the gods and the Dānavas, in the assembly were made to hear the Nirgīta[6] performad with proper tempo and time-beat.[7]

• DAITYAS AND RĀKṢASAS PROVOKED TO JEALOUSY •

निर्गीतं श्रावितां सम्यक् लयतालसमन्वितम्। तच्छ्रुत्वा तु शुभं गानं देवस्तुत्यभिनन्दितम्।। 33।।
अभवन् क्षुभिताः सर्वे मात्सर्याद्दैत्यराक्षसाः।

nirgītaṁ śrāvitā samyak layatālasamanvitam / tacchrutvā tu śubhaṁ gānaṁ devastutyabhinanditam // abhavan kṣubhitāḥ sarve mātsaryāddaityarākṣasāḥ /

Now on hearing these happy songs praising the gods, the Daityas and the Rākṣasas were all provoked to jealousy.

संप्रधार्य च तेऽन्योन्यमित्यवोचन्नवस्थिताः।। 34।।
निर्गीतं तु सवादित्रमिदं गृह्णीमहे वयम्। सप्तरूपेण सन्तुष्टा देवाः कर्मानुकीर्तनात्।। 35।।
एवं गृह्णीम निर्गीतं तुष्यामोऽत्रैव वै वयम्। ते तत्र तुष्टा दैत्यास्तु साधयन्ति पुनः पुनः।। 36।।

saṁpradhārya ca te'nyonyamityavocannavasthitāḥ // nirgītaṁ tu savāditramidaṁ gṛhṇīmahe vayam / saptarūpeṇa santuṣṭā devāḥ karmānukīrtanāt // evaṁ gṛhṇīma nirgītaṁ tuṣyāmo'traiva vai vayam / te tatra tuṣṭā daityāstu sādhayanti punaḥ punaḥ //

Under these circumstances they pondered [over the matter] and said to one another : "We are glad to hear (lit. accept) this Nirgīta in accompaniment of the instrumental music; and the gods were pleased to hear the songs in seven forms[8] about their exploits. [But] we shall hear the Nirgīta only and shall always be pleased with it. Then these Daityas [and Rakṣasas] pleased with the Nirgīta urged for its repeated performance."

• GODS APPROACH NĀRADA TO STOP THE NIRGĪTA •

रुष्टाश्चापि ततो देवाः प्रत्यभाषन्त नारदम्। एते तुष्यन्ति निर्गीते दानवाः सह राक्षसैः।। 37।।
प्रणश्यतु प्रयोगोऽयं कथं वै मन्यते भवान्।

30-31 (B.31; G.30). 31-32 (B. 32-33; G.31-32. 33-34 (B.34-; G.33). 34-36 (B.35-37a; G.34-36a). 37-38 (B.37b-38a; G.36b-37).

1. See XXXI, 220ff; 365ff.
2. See XXXI, 358.
3. See XXXI, 357.
4. See XXXI, 138ff.
5. Another name for *bahirgīta*. See below 33-42.
6. *nirgīta*—instrumental music.
7. For different aspects of the tāla see XXVIII, 18-20, and XXXI.
8. The seven forms—On this see Ag. (1, p. 224)

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ruṣṭāścāpi tato devāḥ pratyabhāṣanta nāradam / ete tuṣyanti nirgīte dānavāḥ saha rākṣasaiḥ // praṇaśyatu prayogo'yaṁ kathaṁ vai manyate bhavān /

This enraged the gods who said to Nārada, "These Dānavas and Rākṣasas are pleased with the Nirgīta only [and do not want anything else *i.e.* songs]. Hence, we wish this performance [of the Nirgīta] to an end. What do think of this?"

• NĀRADA PACIFIES THE GODS •

देवानां वचनं श्रुत्वा नारदो वाक्यमब्रवीत्।। 38।।
धातुवाद्याश्रयकृतं निर्गीतं मा प्रणश्यतु। किन्तूपोहनसंयुक्तं धातुवाद्यविभूषितम्।। 39।।
भविष्यतीदं निर्गीतं सप्तरूपविधानतः। निर्गीतेनावबद्धास्तु दैत्यदानवराक्षसा।। 40।।
न क्षोभं न विघातं च करिष्यन्तीह तोषिताः।
devānāṁ vacanaṁ śrutvā nārado vākyamabravīt // dhātuvādyāśrayakṛtaṁ nirgītaṁ mā praṇaśyatu / kintūpohanasaṁyuktaṁ dhātuvādyavibhūṣitam // bhaviṣyatīdaṁ nirgītaṁ saptarūpavidhānataḥ / nirgītenāvabaddhāstu daityadānavarākṣasā // na kṣobhaṁ na vighātaṁ ca kariṣyantīha toṣitāḥ /

Hearing these words of the gods Nārada replied, "Let the Nirgīta dependent on the music of stringed instruments be not stopped, and this (*nirgīta)* combined with the Upohana and accompanied by the music of stringed instruments will have seven forms. Enraptured (lit. bound down) by this Nirgīta the Daityas and the Rākṣasas will not be provoked, and they will not create any obstruction [of the performance].

एतन्निर्गीतमेवं तु दैत्यानां स्पर्धया द्विजाः।। 41।। देवानां बहुमानेन बहिर्गीतमिदं स्मृतम्।
etannirgītamevaṁ tu daityānāṁ spardhayā dvijāḥ // devānāṁ bahumānena bahirgītamidaṁ smṛtam /

This is called the Nirgīta to satisfy the vanity of the Daityas while in honour of the gods it is called the Bahirgīta.

धातुभिश्चित्रवीणायां गुरुलघ्वक्षरान्वितम्।। 42।।
वर्णालङ्कारसंयुक्तं प्रयोक्तव्यं बुधैरथ। निर्गीतं गीयते यस्मादपदं वर्णयोजनात्।। 43।।
असूयया च देवानां बहिर्गीतमिदं स्मृतम्।
dhātubhiścitravīṇāyāṁ gurulaghvakṣarānvitam // varṇālaṁkārasaṁyuktaṁ prayoktavyaṁ budhairatha / nirgītaṁ gīyate yasmādapadaṁ varṇayojanāt // asūyayā ca devānāṁ bahirgītamidaṁ smṛtam /

This is to be played by experts in the Citravīṇā[1] with Dhātus[2] containing light and heavy strokes (*akṣara)* and Varṇas[3] and Alaṁkāras[4]. It is called the Nirgīta because in it there is sung a combination of sounds carrying no sense, and to satisfy the vanity of the gods it is called the Bahirgīta".

38-41 (B.39-41; G.38-40) 41-42 (B.42; G.41). 42-44 (B.43-44; G.42-43).

1. *citraviṇā—nāṭyoparañjanārthā yā viṇā;* a kind of *vinā* (Ag.) suitable for being played during the performance of a drama. But Ag. ignores XXIX. 120 which describes a Viṇā of this name.
2. See XXIX. 82ff. 3. See XXIX, 8-22. 4. See XXIX, 23 ff.

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• GODS ARE PLEASED WITH THE NIRGĪTA (BAHIRGĪTA) •

निर्गीतं यन्मया प्रोक्तं सप्तरूपसमन्वितम्।। 44।। उत्थापनादिकं यच्च तस्य कारणमुच्यते।
nirgītaṁ yanmayā proktaṁ saptarūpasamanvitam // utthāpanādikaṁ yacca tasya kāraṇamucyate /

The reason behind the Nirgīta in its seven forms as well as the Utthāpana and the like, will now be given.

प्रत्याहारे यातुधानाः प्रीयन्ते सह पन्नगैः।। 45।।
तुष्यन्त्यप्सरसस्तत्र कृतेऽवरणे द्विजाः। तुष्यन्त्यपि च गन्धर्वा आरम्भे सम्प्रयोजिते।। 46।।
आश्रावणायां युक्तायां दैत्यास्तुष्यन्ति सर्वशः। वक्त्रपाणौ कृतै चैव नित्यं तुष्यन्ति दानवाः।। 47।।
परिघट्टनायां तुष्टा युक्तायां रक्षसां गणाः। संघोटनक्रियायां तु तुष्यन्त्यपि च गुह्यकाः।। 48।।
मार्गासारितमासाद्य तुष्टा यक्षा भवन्ति हि। गीतकेषु प्रयुक्तेषु देवास्तुष्यन्ति नित्यशः।। 49।।
वर्द्धमाने प्रयुक्ते तु रुद्रस्तुष्यति सानुगः। तथा चोत्थापने युक्ते ब्रह्मा तुष्टो भवेदिह।। 50।।
तुष्यन्ति लोकपालाश्च प्रयुक्ते परिवर्तने। नान्दीप्रयोगेऽथ कृते प्रीतो भवति चन्द्रमा।। 51।।
युक्तायामपकृष्टायां प्रीता नागा भवन्ति हि। तथा शुष्कापकृष्टायां प्रीतः पितृगणो भवेत्।। 52।।
रङ्गद्वारे प्रयुक्ते तु विष्णुः प्रीतो भवेदिह। जर्जरस्य प्रयोगे तुष्टा विघ्नविनायकाः।। 53।।
तथा चार्यां प्रयुक्तायामुमा तुष्टा भवेदिह। महाचार्यां प्रयुक्तायां तुष्टो भूतगणो भवेत्।। 54।।
pratyāhāre yātudhānāḥ prīyante saha pannagaiḥ // tuṣyantyapsarasastatra kṛte'varaṇe dvijāḥ / tuṣyantyapi ca gandharvā ārambhe samprayojite // āśrāvaṇāyāṁ yuktāyāṁ daityāstuṣyanti sarvaśaḥ / vaktrapāṇau kṛtai caiva nityaṁ tuṣyanti dānavāḥ // parighaṭṭanāyāṁ tuṣṭā yuktāyāṁ rakṣasāṁ gaṇāḥ / saṁghoṭanakriyāyāṁ tu tuṣyantyapi ca guhyakāḥ // mārgāsāritamāsādya tuṣṭā yakṣā bhavanti hi / gītakeṣu prayukteṣu devāstuṣyanti nityaśaḥ // varddhamāne prayukte tu rudrastuṣyati sānugaḥ / tathā cotthāpane yukte brahmā tuṣṭo bhavediha // tuṣyanti lokapālāśca prayukte parivartane / nāndīprayoge'tha kṛte prīto bhavati candramā // yuktāyāmapakṛṣṭāyāṁ prītā nāgā bhavanti hi / tathā śuṣkāpakṛṣṭāyāṁ prītaḥ pitṛgaṇo bhavet // raṅgadvāre prayukte tu viṣṇuḥ prīto bhavediha / jarjarasya prayoge tuṣṭā vighnavināyakāḥ // tathā cāryāṁ prayuktāyāmumā tuṣṭā bhavediha / mahācāryāṁ prayuktāyāṁ tuṣṭo bhūtagaṇo bhavet //

The Pratyāhāra pleases the Rākṣasas (Yātudhāna) and the Pannagas, while the Apsarasas are delighted with the Avataraṇa. The Gandharvas are pleased when the Ārambha is performed, and in the performance of the Aśrāvaṇā the Daityas take delight. The Vaktrapāṇi pleases the Dānavas and in the Parighaṭṭanā the hosts of Rākṣasas are [again] pleased. By the Saṅghoṭanā Guhyakas are satisfied, while the Mārgāsārita pleases the Yakṣas. When songs (*gītaka*) are sung the gods enjoy them, and Rudra with his followers is pleased by the performance of the Vardhamāna. Similarly in the performance of the Walk in

45-54 B.454b-55. 46-53; G.45-53). 1. G. om. 45a.

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ground (*parivartana*), Lokapālas (the guardians of the worlds) are delighted, and the Moon-god is pleased with the Benediction. During the singing of the Avakṛṣṭā (Dhruvā) pleases the host of pitṛs (ancestors). In the Raṅgadvāra Viṣṇu is pleased, while the Jarjara ceremony pleases the leaders of Vighnas. On the Cārī being performed Umā takes pleasure while in the performance of Mahācārī the Bhūtas are delighted.

प्रत्याहारादि चार्यन्तमेतद्दैवतपूजनम्। पूर्वरङ्गे मया ख्यातं तथा चाङ्गविकल्पनम्।। 55।।
pratyāhārādi cāryantametaddaivatapūjanam / pūrvaraṅge mayā khyātaṁ tathā cāṅgavikalpanam //

So much about worshipping the deities in different parts of the Preliminaries beginning with the Pratyāhāra and ending in the [Mahā]cārī.

देवस्तुष्यति यो येन यस्य यन्मनसः प्रियम्। तत्तथा पूर्वरङ्गे तु मया प्रोक्तं द्विजोत्तमाः।। 56।।
devastuṣyati yo yena yasya yanmanasaḥ priyam / tattathā pūrvaraṅge tu mayā proktaṁ dvijottamāḥ //

O the best of Brahmins, in course of describing the different parts of the Preliminaries I have named the gods pleased by them, and mentioned [the individual] parts of it in which they take delight.

सर्वदैवतपूजार्हं सर्वदैवतपूजनम्। धर्म्यं यशस्यमायुष्यं पूर्वरङ्गप्रवर्तनम्।। 57।।
दैत्यदानवतुष्ट्यर्थं सर्वेषां च दिवौकसाम्। निर्गीतानि सगीतानि पूर्वरङ्गकृतानि तु।। 58।।
sarvadaivatapūjārhaṁ sarvadaivatapūjanam / dharmyaṁ yaśasyamāyuṣyaṁ pūrvaraṅgapravartanam // daityadānavatuṣṭyarthaṁ sarveṣāṁ ca divaukasām / nirgītāni sagītāni pūrvaraṅgakṛtāni tu //

The performance of the Preliminaries which means worshipping the gods, is praised by them (*i.e.* gods) and is conducive to duty, fame and long life. And this performance whether with or without songs, is meant for pleasing the Daityas and the Dānavas as well as the gods (lit. denizens of the celestial region).

निर्गीतानां सगीतानां वर्धमानस्य चैव हि। ध्रुवाविधाने वक्ष्यामि लक्षणं कर्म चैव हि।। 59।।
nirgītānāṁ sagītānāṁ vardhamānasya caiva hi / dhruvāvidhāne vakṣyāmi lakṣaṇaṁ karma caiva hi //

I shall tell you [afterwards] while discussing the rules of Dhruvās[1] the characteristics and function of performances with or without songs as well as of the Vardhmāna.[2]

• THE CATURAŚRA PRELIMINARIES •

प्रयुज्य गीतकविधि वर्धमानं तथैव च। गीतकान्ते ततश्चापि कार्या ह्युत्थापनी ध्रुवा।। 60।।

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55. (B.56; G.54). 56 (B.57; G.55). 57-58 (B.58-59; G.56-57) 59-60 (B.61-62; G.59-60). 1. B. reads before this या विद्या यानि शिल्पानि या गतिर्यच्च चेष्टितम्। लोकालोकस्य जगतस्तदात्राटकाश्रये (B.60).

1. See XXXII.
2. Before this couplet (59) B. reads one additional *Śloka* (B. 60).

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आदौ द्वे च चतुर्थं चाप्यष्टमैकादशे तथा। गुर्वक्षराणि जानीयात् पादे ह्येकादशाक्षरे।। 61।।
चतुष्पदा भवेत् सा तु चतुरस्रा तथैव च। चतुर्भिस्सन्निपातैश्च त्रिलया त्रियतिस्तथा।। 62।।
परिवर्तास्तु चत्वारः पाणयस्त्रय एव च। जात्या चैव हि विश्लोकास्तांश्च तालेन योजयेत्।। 63।।
prayujya gītakavidhi vardhamānaṁ tathaiva ca / gītakānte tataścāpi kāryā hyutthāpanī dhruvā // ādau dve ca caturthaṁ cāpyaṣṭamaikādaśe tathā / gurvakṣarāṇi jānīyāt pāde hyekādaśākṣare // catuṣpadā bhavet sā tu caturasrā tathaiva ca / caturbhissannipātaiśca trilayā triyatistathā // parivartāstu catvāraḥ pāṇayastraya eva ca / jātyā caiva hi viślokāstāṁśca tālena yojayet //

After performing the songs[1] and the Vardhamāna,[2] one should sing the Utthāpanī (Raising) Dhruvā[3] which has in its feet of eleven syllables the first two, the fourth , the eighth and the eleventh as long. It should be [sung in] the Caturasra (Tāla)[4] and [should consist of] four feet and four Sannīpatas[5] as well as three kinds of tempo[6] and three ceasura.[7] Besides this it should consist of four Walking-round and of three Pāṇis,[8] and it should be in the Viślokā[9] metre and in the same kind of Tāla.

शम्या तु द्विकला कार्या तालो द्विकल एव च। पुनश्चैककला शम्या सन्निपातः कलात्रयम्।। 64।।
śamyā tu dvikalā kāryā tālo dvikala eva ca / punaścaikakalā śamyā sannipātaḥ kalātrayam //

The Tāla in question should consist consecutively of Śamyā[10] of two Kalās, Tāla of two Kalās, Śamyā of one Kalā and Sannipāta of three Kalās.

• FIRST WALKING-ROUND •

एवमष्टकलः कार्यः सन्निपातो विचक्षणैः। चत्वारः संनिपातास्तु परिवर्तस्य उच्यते।। 65।।
evamaṣṭakalaḥ kāryaḥ sannipāto vicakṣaṇaiḥ / catvāraḥ sannipātāstu parivartasya ucyate //

Thus a Sannipāta Tāla of eight Kalās should be observed by the experts. And it is said that a Walking-round is made up of four such Sannipātas.

पूर्वः स्थितलयः कार्यः परिवर्तो विचक्षणैः। तृतीये सन्निपाते तु तस्य भाण्डग्रहो भवेत्।। 66।।
pūrvaḥ sthitalayaḥ kāryaḥ parivarto vicakṣaṇaiḥ / tṛtīye sannipāte tu tasya bhāṇḍagraho bhavet //

61-63 (B.63-65; G.61-63). 64 (B.66; G.64). 65 (B.67; G.65) 66 (B.68; G.66).

1. See XXXI, 200 ff.
2. See note 4 on 12-15 before.
3. The term *utthāpanī dhruvā* does not occur in the *Dhruvādhyāya* (XXXII).
4. See XXXI, 7.
5. See XXXI, 39.
6. See XXXI, 3.
7. See XXXI, 486-488.
8. See XXXI, 493-495.
9. See XXXII, 148.
10. Cf. XXXI, 173.

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The first Walking-round in the Preliminaries should be made in slow tempo (*sthitalaya)* and on the termination of the third Sannipāta in it (i.e. the first *parivarta)* drums should be played.

• SECOND WALKING-ROUND •

एकस्मिन् परिवर्ते तु गते प्राप्ते द्वितीयके। कार्यं मध्यलये तज्ज्ञैः सूत्रधारप्रवेशनम्।। 67।।
ekasmin parivarte tu gate prāpte dvitīyake / kāryaṁ madhyalaye tajjñaiḥ sūtradhārapraveśanam //

On the termination of the first Walking-round the second one (*i.e.* Walking-round) having commenced in medium tempo, the Director [and the two Assistants][1] should enter [the stage.]

पुष्पाञ्जलिं समादाय रक्षामङ्गलसंस्कृताः। शुद्धवर्णाः सुमनसस्तथा चाद्भुतदृष्टयः।। 68।।
स्थानं तु वैष्णवं कृत्वा सौष्ठवाङ्गपुरस्कृतम्। दीक्षिताः शुचयश्चैव प्रविशेयुः समं त्रयः।। 69।।
puṣpāñjaliṁ samādāya rakṣāmaṅgalasaṁskṛtāḥ / śuddhavarṇāḥ sumanasastathā cādbhutadṛṣṭayaḥ // sthānaṁ tu vaiṣṇavaṁ kṛtvā sauṣṭhavāṅgapuraskṛtam / dīkṣitāḥ śucayaścaiva praviśeyuḥ samaṁ trayaḥ //

The three should simultaneously enter [the stage] with handfuls of flower-offering. But before that they should get themselves purified, initiated and furnished with charms for protection [against evil spirits]. They should be clad in white, and flowers carried by them should [also] be white, and they should be looking with the Adbhuta glance[2] and be in the Vaiṣṇava Sthāna[3] with Sauṣṭhava of the body.

भृङ्गारजर्जरधरौ भवेतां पारिपार्श्वकौ। मध्ये तु सूत्रधृक् ताभ्यां वृतः पञ्चपदीं व्रजेत्।। 70।।
bhṛṅgārajarjaradharau bhavetāṁ pāripārśvakau / madhye tu sūtradhṛk tābhyāṁ vṛtaḥ paccapadīṁ vrajet //

The two[4] Assistants should carry a golden pitcher and the Jarjara[5], and with them by his side the Director should put forward five steps.

पदानि पञ्च गच्छेयुर्ब्रह्मणो यजनेच्छया। पादानां चापि विक्षेपं व्याख्यायस्यामि यथाक्रमम्।। 71।।
padāni pañca gaccheyurbrahmaṇo yajanecchayā / pādānāṁ cāpi vikṣepaṁ vyākhyāyasyāmi yathākramam //

These five steps [will be] for the purpose of worshipping Brahmā, and the manner of putting them forward will be described [below] in detail.

त्रितालान्तरविष्कम्भमुत्क्षिपेच्चरणं शनैः। पार्श्वोत्थानोत्थितश्चैव तन्मध्ये पातयेत् पुनः।। 72।।

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67 (B.69; G.67). 68-69 (B.70-71; G. 68-69). 70 (B.72; G.70). 71 (B.73a; G.71). 1. B. om. 71b. 72 (B.74; G.72).

1. Entrance of the two Assistants is implied in this passage. See below 68-69.
2. See VIII, 48.
3. See XI, 50-52.
4. One of the Assistants is to assume the role of the Jester in the Three Men's Talk, See above 28-29, 137-141.
5. *Jarjar*—see III, 73 ff.

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tritālāntaraviṣkambhamutkṣipeccaraṇaṁ śanaiḥ / pārśvotthānotthitaścaiva tanmadhye pātayet punaḥ //

They should slowly place their two feet three Tālas[1] apart and then raise [then one by one] on each side and again put them down at the same [distance].

एवं [1]पञ्चपदीं गत्वा सूत्रधारः सहेतरैः। सूचीं वामपदं दद्यात् विक्षेपं दक्षिणेन तु॥ 73॥
evaṁ pañcapadīṁ gatvā sūtradhāraḥ sahetaraiḥ / sūcīṁ vāmapadaṁ dadyāt vikṣepaṁ dakṣiṇena tu //

After going five steps in the manner described above, the Director and his two Assistants (lit. others) should perform the Sūcī Cārī with left foot moved first and the right foot afterwards.

पुष्पाञ्जल्यपवर्गश्च कार्यो ब्राह्मेऽथ मण्डले। रङ्गपीठस्य मध्ये तु स्वयं ब्रह्मा प्रतिष्ठितः॥ 74॥
puṣpāñjalyapavargaśca kāryo brāhme'tha maṇḍale / raṅgapīṭhasya madhye tu svayaṁ brahmā pratiṣṭhitaḥ //

Then the Director should offer flowers in Brahmā's Circle (*Brāhma-maṇḍala*) which is another name for the centre of the stage where the deity is supposed to be present.

ततः सललितैर्हस्तैरभिवन्द्यः पितामहः। अभिवादनानि कार्याणि त्रीणि हस्तेन भूतले॥ 75॥
कालप्रकर्षहेतोश्च पादानां प्रविभागतः। सूत्रधारप्रवेशाद्यो वन्दनाभिनयान्तकः॥ 76॥
द्वितीयः परिवर्तस्तु कार्यो मध्यलयाश्रयः।
tataḥ salalitairhastairabhivandyaḥ pitāmahaḥ / abhivādanāni kāryāṇi trīṇi hastena bhūtale // kālaprakarṣahetośca pādānāṁ pravibhāgataḥ / sūtradhāra-praveśādyo vandanābhinayāntakaḥ // dvitīyaḥ parivartastu kāryo madhya-layāśrayaḥ /

And afterwards he (*i.e.* the Director) should respectfully bow to Brahmā (lit. Pitāmaha) with Lalita gesture,[2] and to measure the length of time during the salutation he should thrice touch the ground with his hand, and his steps should be [suitably] divided. The second Walking-round which begins with the entrance of the Director and ends with the salutation [to Brahmā] and use of gestures [related to it], should be performed in medium tempo.

• THIRD WALKING-ROUND •

अतः परं तृतीये तु मण्डलस्य प्रदक्षिणम्॥ 77॥ भवेदाचमनं चैव जर्जरग्रहणं तथा।
ataḥ paraṁ tṛtīye tu maṇḍalasya pradakṣiṇam // bhavedācamanaṁ caiva jarjaragrahaṇaṁ tathā /

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73 (B. 75; G.73). 1. B. विष्णुपदी. 74 CB.76; G.74) 75-77 (B.77-79a; G. 74c-76). 77-78 (B.79bc; G.77).

1. *tāla*—a unit of length. The distance from the tip of the middle finger to the wrist. See III. 21 note.
2. See IX. 201.

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Next during the third Walking-round the Director should go round the Brahmā's circle (*i.e.* the centre of the stage), perform Ācamana and take up the Jarjara [The manner of taking it up is as follows :]

उत्थाय मण्डलात् तूर्णं दक्षिणं पादमुद्धरेत्।। 78।।
तेनैव वेधं कुर्वीत विक्षेपं वामकेन च। पुनश्च दक्षिणं पादं पार्श्वसंस्थं समुद्धरेत्।। 79।।
ततश्च वामवेधस्तु विक्षेपो दक्षिणस्य तु।

utthāya maṇḍalāt tūrṇaṁ dakṣiṇaṁ pādamuddharet // tenaiva vedhaṁ kurvīta vikṣepaṁ vāmakena ca / punaśca dakṣiṇaṁ pādaṁ pārśvasaṁsthaṁ samuddharet // tataśca vāmavedhastu vikṣepo dakṣiṇasya tu /

Rising up quickly from [Brahmā's] Circle he should perform the Sūci] (lit. Vedha) Cārī with this foot (*i.e.* the right foot) put forward first and the left foot afterwards. And then he should again raise his right foot which was on the side and perform the Sūcī (Vedha)[1] Cārī putting forward the left foot first and the right foot afterwards.

इत्यनेन विधानेन सम्यक् कृत्वा प्रदक्षिणम्।। 80।।
भृङ्गारधारमाहूय शौचं चापि समाचरेत्। यथान्यायं तु कर्तव्या तेन ह्याचमनक्रिया।। 81।।
आत्मप्रोक्षणमेवाद्भिः कर्तव्यं तु यथाक्रमम्। प्रयत्नकृतशौचेन सूत्रधारेण यत्नतः।। 82।।
सन्निपातसमं ग्राह्यो जर्जरो विघ्नजर्जरः।

ityanena vidhānena samyak kṛtvā pradakṣiṇam // bhṛṅgāradhāramāhūya śaucaṁ cāpi samācaret / yathānyāyaṁ tu kartavyā tena hyācamanakriyā // ātmaprokṣaṇamevādbhiḥ kartavyaṁ tu yathākramam / prayatnakṛtaśaucena sūtradhāreṇa yatnataḥ // sannipātasamaṁ grāhyo jarjaro vighnajarjaraḥ /

Going round [the centre of the stage] the Director should call the person (*i.e.* one of the Assistants) who carries the golden pitcher[2] and perform ablution (*śauca)* [with water from this vessel]. He should then perform Ācamana and sprinkle himself with water in due order. Thus after performing properly the ablution, the Director should carefully take up the Jarjara, the destroyer of obstacles, and this act should be performed along with the beginning of the last Sannipāta [of this second Walking-round].

प्रदक्षिणाद्यो विज्ञेयो जर्जरग्रहणान्तकः।। 83।। तृतीयः परिवर्तस्तु विज्ञेयो वै द्रुते लये।

pradakṣiṇādyo vijñeyo jarjaragrahaṇāntakaḥ // tṛtīyaḥ parivartastu vijñeyo vai drute laye /

The third Walking-round beginning with going round the centre of the stage (*i.e. Brāhma-maṇḍala)*[3] and ending with the taking up to the Jarjara should be performed in a quick tempo.

78-80 (B.80-81; G.78-79). 80-83 (B.82-84; G.80-82). 83-84 (B.85; G.83).

1. According to Ag. (I, p. 233) *Vedha=Sūcī Cārī*
2. See above 70.
3. See III, 23-30 note.

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• FOURTH WALKING-ROUND •

गृहीत्वा जर्जरं चाष्टौ कला जप्यं प्रयोजयेत्।। 84।।
वामवेधस्ततः कार्यो विक्षेपो दक्षिणेन तु। ततः पञ्चपदीं चैव गच्छेत् तु कुतपोन्मुखः।। 85।।
वामवेधस्तु तत्रापि विक्षेपो दक्षिणस्य च। जर्जरग्रहणाद्योऽयं कुतपाभिमुखान्तगः[1]।। 86।।
चतुर्थः परिवर्तस्तु विज्ञेयो वै द्रुते लये।

gṛhītvā jarjaraṁ cāṣṭhau kalā japyaṁ prayojayet// vāmavedhastataḥ kāryo vikṣepo dakṣiṇena tu/ tataḥ pañcapadīṁ caiva gacchet tu kutaponmukhaḥ// vāmavedhastu tatrāpi vikṣepo dakṣiṇasya ca/ jarjaragrahaṇādyo'yaṁ kutapābhimukhāntagaḥ// caturthaḥ parivartastu vijñeyo vai drute laye/

After taking up the Jarjara to ward off evils he should mutter [some Mantras] in eight Kalās. Then he should perform the Sūcī (Vedha) Cārī by putting forward the left foot first and the right foot afterwards, and then, move five steps towards the musical instruments. And then again he should observe the Sūcī (Vedha) Cārī by putting forward the left foot first and the right foot afterwards. The fourth Walking-round which begins with the taking up of the Jarjara and ends with an approach to the musical instruments, should be made in a quick tempo.

करपादनिपातास्तु भवन्त्यत्र तु षोडश।। 87।। त्र्यस्रे पाता हि द्वादश भवन्ति करपादजाः।

karapādanipātāstu bhavantyatra tu ṣoḍaśa// tryasre pātā hi dvādaśa bhavanti karapādajāḥ/

In this [*pūrvaraṅga* of the Caturasra type] movements of hand and feet, will occupy sixteen Kalās while it being of the Tryasra type such movements will occupy twelve Kalās only.

वन्दनान्यथ कार्याणि त्रीणि हस्तेन भूतले।। 88।। आत्मप्रोक्षणमद्भिश्च त्र्यस्रेनैव विधीयते।

vandanānyatha kāryāṇi trīṇi hastena bhūtale// ātmaprokṣaṇamadbhiśca tryasrenaiva vidhīyate/

[The Director and the two Assistants] should make three salutations by touching the ground, with the hand, and before this they are to sprinkle themselves with water, but in case of the Tryasra [Preliminaries such sprinkling] has not been prescribed.[1]

• PARIVARTANĪ DHRUVĀ •

एवमुत्थापनं कार्यं ततश्च परिवर्तनम्।। 89।। चतुरस्रे[1] लये मध्ये सन्निपातैस्तथाष्टभिः।

evamutthāpanaṁ kāryaṁ tataśca parivartanam// caturasre laye madhye sannipātaistathāṣṭabhiḥ/

In this manner they should perform the Utthāpana (lit. raising). Then comes the Parivartanī (Walking-round) Dhruvā which should be performed in the Caturasra (Tāla) and medium tempo and with eight Sannipātas.

84-87 (B.86-88; G.84-86) 1. B. कुतपो निगमान्तकः 87-88 (B.89; G.87) 88-89 (B.90; G.88) 89-90 (B.91; G.89) 1. B.G. चतुरस्रं.

1. This and the preceding (87-88) passage should properly go after NŚ. 64 for they relate to the Utthāpana which should come before the Walking-round; see 22-23 above.

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यस्यां लघूनि सर्वाणि केवलं निधनं गुरु।। 90।। भवेदतिजगत्यां तु सा ध्रुवा [1]परिवर्तनी।
yasyāṁ laghūni sarvāṇi kevalaṁ nidhanaṁ guru// bhavedatijagatyāṁ tu sā dhruvā parivartanī/

The Dhruvā (song), which has only the last syllable long in its four feet of eleven syllables, is called the Parivartanī (Walking-round) Dhruvā.

वामकेन तु मार्गेण वाद्येनानुगतेन च।। 91।। ललितैः पादविन्यासैः [2]वन्द्याद् देवान् यथादिशम्।
vāmakena tu mārgeṇa vādyenānugatena ca// lalitaiḥ pādavinyāsaiḥ vandyād devān yathādiśam/

During the singing of this Dhruvā the Director should move leftwards in the Vārtika Mārga[1] with graceful step in accompaniments of instrumental music and should bow to [different] deities in directions belonging to them.

द्विकलं पादपतनं पादचार्यां विधीयते।। 92।। एकैकस्यां दिशि तथा सन्निपातद्वयं भवेत्।
dvikalaṁ pādapatanaṁ pādacāryāṁ vidhīyate// ekaikasyāṁ diśi tathā sannipātadvayaṁ bhavet/

And during the foot movement [mentioned above] each step of the Director should consist of two Kalās and movement in each direction should consist of two Sannipātas.

वामपादेन वेधस्तु कर्तव्यो नृत्तयोक्तृभि।। 93।। द्वितालान्तरविष्कम्भो विक्षेपो दक्षिणस्य तु।
vāmapādena vedhastu kartavyo nṛttayoktṛbhi// dvitālāntaraviṣkambho vikṣepo dakṣiṇasya tu/

Then he would observe the Sūcī (Vedha) Cārī putting forward the left foot first and the right foot afterwards and putting the latter at a distance of two Tālas.

ततः पञ्चपदीं गच्छेदतिक्रान्तैः पदैरथ।। 94।। ततोऽभिवादनं कुर्याद्देवतानां यथादिशम्।
tataḥ pañcapadīm gacchedatikrāntaiḥ padairatha// tato'bhivādanaṁ kuryād-devatānāṁ yathādiśam/

In this manner he should go five steps with the Atikrāntā Cārī,[2] and bow to different deities in directions belonging to them.

वन्देत प्रथमं पूर्वां दिशं शक्राधिदेवताम्।। 95।।
द्वितीयां दक्षिणामाशां वन्देत यमदेवताम्। वन्देत पश्चिमामाशां ततो वरुणदेवताम्।। 96।।
चतुर्थीमुत्तरामाशां वन्देत धनदाश्रयाम्।
vandeta prathamaṁ pūrvāṁ diśaṁ śakrādhidevatām// dvitīyāṁ dakṣiṇāmāśāṁ vandeta yamadevatām/ vandeta paścimāmāśāṁ tato varuṇadevatām// caturthīmuttarāmāśāṁ vandeta dhanadāśrayām/

First of all he should bow to the eastern direction presided over by Śakra (Indra). Secondly he should bow to the southern direction belonging to Yama.

90-91 (B. 92; G.90) 1. G. परिवर्तिनी 91-92 (B.93; G.91) 2. G. वन्दा देवा. 92-93 (B.94a; G.92) 1. B. om. 93a. 93-94 (B.94b-95a; G.93) 94-95 (B. 95bc-96a; G.94) 95-96 (B.96-97a; G.95-96a).

1. See XXXI, 491-492.
2. See XI, 29.

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Thirdly he should bow to the western direction ruled by Varuṇa. Fourthly he should bow to the northern direction of which Dhanada (Kubera) is the protector.

दिशां तु वन्दनं कृत्वा वामवेधं प्रयोजयेत्।। 97।। दक्षिणेन तु कर्तव्यं विक्षेपपरिवर्तनम्।
diśāṁ tu vandanaṁ kṛtvā vāmavedhaṁ prayojayet// dakṣiṇena tu kartavyaṁ vikṣepaparivartanam/

After bowing to these directions he should perform the Sūcī Cārī putting forward the left foot first and the right foot afterwards and begin the Walking-round.

प्राङ्मुखस्तु ततः कुर्यात् पुरुषस्त्रीनपुंसकैः।। 98।। त्रिपदैः सूत्रधृग् रुद्रब्रह्मोपेन्द्राभिवन्दनम्।
prāṅmukhastu tataḥ kuryāt puruṣastrīnapuṁsakaiḥ// tripadaiḥ sūtradhṛg rudrabrahmopendrābhivandanam/

Then with his face towards the east the Director should bow to Rudra (Śiva), Brahmā and Upendra (Viṣṇu) while going forward three steps by 'masculine', 'feminine' and 'neuter' feet [one after another].

दक्षिणं तु पदं नृणां वामं स्त्रीणां प्रकीर्तितम्।। 99।। दक्षिणं तु पदं ज्ञेयं [1]नाभ्युत्क्षिप्तं नपुंसकम्।
dakṣiṇaṁ tu padaṁ nṛṇām vāmaṁ strīṇāṁ prakīrtitam// dakṣiṇaṁ tu padaṁ jñeyaṁ nābhyutkṣiptaṁ napuṁsakam/

The right foot is 'masculine' and the left foot is 'feminine' while the right foot not much raised is called 'neuter'.

वन्देत पौरुषेणेशं स्त्रीपदेन जनार्दनम्।। 100।। नपुंसकपदेनापि तथैवाम्बुजसम्भवम्।
vandeta pauruṣeṇeśaṁ strīpadena janārdanam// napuṁsakapadenāpi tathaivāmbujasambhavam/

Īśa (Śiva) should be bowed to with the masculine foot [put forward first] while in bowing to Brahmā the neuter foot [should be so put forward].

• THE FOURTH MAN ENTERS •

परिवर्तनमेवं स्यात् तस्यान्ते प्रविशेत् ततः।। 101।। [1]चतुर्थकारः पुष्पाणि प्रगृह्य विधिपूर्वकम्।
parivartanamevaṁ syāt tasyānte praviśet tataḥ// caturthakāraḥ puṣpāṇi pragṛhya vidhipūrvakam/

The Walking-round should be [finished] thus, and then the Fourth man (*caturtha-kāra)* should duly enter [the stage] with flowers [in his hands].

यथावत् तेन कर्तव्यं पूजनं जर्जरस्य तु।। 102।। कुतपस्य च सर्वस्य सूत्रधारस्य चैव हि।
yathāvat tena kartavyaṁ pūjanaṁ jarjarasya tu// kutapasya ca sarvasya sūtradhārasya caiva hi/

And he should duly offer Pūjā to the Jarjara and to all the musical instruments (*kutapa)* as well as to the Director.

97-98 (B.97-98; G.96b-97). 98-100 (B.99-100; G.98-99) B. नाभ्युत्त्रिप्तम्. 100-102 (B.101a, 102b; G.100) B. repeats 90-91 between the hemistichs. 101-102 (B.103; G.101). 102-103 (B.104; G.102). 1. C. चतुष्प्रकार पुष्पाणि.

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तस्य भाण्डगतः कार्यः तज्ज्ञैर्गतिपरिक्रमः ।। 103 ।। न तत्र गानं कर्तव्यं तत्र स्तोभक्रिया भवेत्।
tasya bhāṇḍagataḥ kāryaḥ tajjñairgatiparikramaḥ // na tatra gānaṁ kartavyaṁ tatra stobhakriyā bhavet /

His foot-movements during the Pūjā should be made to accompany the playing of drums, and there should be no song sung then, but only meaningless syllables should be chanted (*stobhakriyā*).

• SINGING OF THE APAKṚṢṬĀ DHRUVĀ •

[1]चतुर्थकारः पूजां तु निष्क्रामेतत् सम्प्रयुज्य हि।। 104 ।। ततो गेयापकृष्टा तु चतुरस्रा स्थिताध्रुवा।
caturthakāraḥ pūjāṁ tu niṣkrāmetat samprayujya hi // tato geyāpakṛṣṭā tu caturasrā sthitā dhruvā /

After offering the Pūjā the fourth man (*caturtha-kāra)* should make his exit. And then should be sung an Apakṛṣṭā Dhruvā[1] in Caturasra (Tāla) and slow tempo.

गुरुप्राया तुः सा कार्या तथा चैवावपाणिका।। 105 ।। स्थायिवर्णाश्रयोपेतां कलाष्टकविनिर्मिताम्।
guruprāyā tuḥ sā kāryā tathā caivāvapāṇikā // sthāyivarṇāśrayopetāṁ kalāṣṭa-kavinirmitām /

This Dhruvā should abound in heavy syllables and depend on the Sthāyi-varṇa[2] and be make up of eight Kalās and its Tāla should be Avapāṇika.

चतुर्थं पञ्चमं चैव सप्तमं चाष्टमं तथा।। 106 ।। लघूनि पादे पङ्क्त्यान्तु सापकृष्टा ध्रुवा स्मृता।
caturthaṁ pañcamaṁ caiva saptamaṁ cāṣṭamaṁ tathā // laghūni pāde paṅktyāntu sāpakṛṣṭā dhruvā smṛtā /

The Apakṛṣṭā Dhruvā is a song consisting of four feet of ten syllables of which the fourth, the fifth, the seventh and eighth will be short.

• BENEDICTION •

सूत्रधारः पठेन्नान्दीं मध्यमं स्वरमाश्रितः।। 107 ।। ततः पदैर्द्वादशभिरष्टाभिर्वाप्यलंकृताम्।
sūtradhāraḥ paṭhennāndīṁ madhyamaṁ svaramāśritaḥ // tataḥ padairdvādaśabhiraṣṭābhirvāpyalaṅkṛtām /

Then the Director will recite in a medium tone the Benediction which should consist of eight or twelve feet.[3]

नमोऽस्तु सर्वदेवेभ्यो द्विजातिभ्यः शुभं तथा।। 108 ।। जितं सोमेन वै राज्ञा [2]आरोग्यं [3]गोभ्य एव च।
namo'stu sarvadevebhyo dvijātibhyaḥ śubhaṁ tathā // jitaṁ somena vai rājñā ārogyaṁ gobhya eva ca /

102-103 1 See III, 11-13. 103-104 (B.105; G.103). 104-105 (B.106; G.104) G. चतुर्थकारपूजां, 1. C. चतुष्प्रकारपूजां, 105-106 (B.107; G.108). 106-107 (B.108) G. om. this. 107-108 (B.109; G.106). 2. C. आरोग्यं भोग एव च, B.G. शिवं गोत्राहाणाय च. 3. Bn. गोभ्य एव च.

1. One of the six kinds of *Dhruvās*, See XXXII, 155-160.
2. See XXIX 19.
3. For different interpretations of *pada* see Levi, pp. 132-133, II, 250-26. Rāghavabhaṭṭa's quotation from Ag. in his Śākuntalaṭīkā (p. 6) does not occur in the published Abhinavabhārati.

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(These are the specimens of Benediction) :

Salulation to all the gods. Blessed be the twice-born class. Let the king and the cows attain good health by his Soma-sacrifice.

ब्रह्मोत्तरं तथैवास्तु हता ब्रह्मद्विषस्तथा।। 109।। प्रशास्त्विमां महाराजः पृथिवीं च ससागराम्।
brahmottaraṁ tathaivāstu hatā brahmadviṣastathā// praśāstvimāṁ mahārājaḥ pṛthivīṁ ca sasāgarām/

Let there be an advancement of the cause of the Brahmins and let their enemies be killed, and let the great king rule this earth together with all the seas.

राज्यं प्रवर्धतां चैव रङ्गश्चायं समृध्यताम्।। 110।। प्रेक्षाकर्तुर्महान् धर्मो भवतु ब्रह्मभावितः।
rājyaṁ pravardhatāṁ caiva raṅgaścāyaṁ samṛdhyatām// prekṣākarturmahān dharmo bhavatu brahmabhāvitaḥ/

Let this state prosper and this theatre[1] flourish and let the producer of the theatrical show attain virtues inspired by the Vedic knowledge.

काव्यकर्तुर्यशश्चास्तु धर्मश्चापि प्रवर्धताम्।। 111।। इज्यया चानया नित्यं प्रीयन्तां देवता इति।
kāvyakarturyaśaścāstu dharmaścāpi pravardhatām// ijyayā cānayā nityaṁ prīyantāṁ devatā iti/

Let the playwright (lit. writer of the kāvya) attain fame. and let his virtue increase, and by this kind of sacrifice let the gods be always pleased [with him].

नान्दीपदान्तरेष्वेषु ह्येवमस्त्विति नित्यशः।। 112।। वन्देतां सम्यगुक्ताभिर्गीर्भिस्तौ पारिपार्श्वकौ।
nāndīpadāntareṣveṣu hyevamastviti nityaśaḥ// vandetāṁ samyaguktābhir-gīrbhistau pāripārśvakau/

After the recitation of each of such Benedictory poems, the two Assistants should loudly and distinctly say, "Let this be so."

• THE ŚUṢKĀPAKṚṢṬĀ DHRUVĀ •

एवं नान्दी विधातव्या यथोक्ता लक्षणैर्मया।। 113।। ततः शुष्कापकृष्टा स्याज्जर्जरश्लोकदर्शिका।
evaṁ nāndī vidhātavyā yathoktā lakṣaṇairmayā// tataḥ śuṣkāpakṛṣṭā syājjarjaraślokadarśikā/

The Benediction should thus be performed duly according to the rules [mentioned above]. Then should be sung the Śuṣkāpakṛṣṭā Dhruvā and verses praising the Jarjara.

नवगुर्वक्षराण्यादौ षट् लघूनि गुरुत्रयम्।। 114।। कलाश्चाष्टौ प्रमाणेन पादैर्ह्यष्टादशाक्षरैः।
navagurvakṣarāṇyādau ṣaṭ laghūni gurutrayam// kalāścāṣṭau pramāṇena pādairhyaṣṭādaśākṣaraiḥ/

This Dhruvā should consist of nine long syllables first and then six short six short syllables followed by three long syllables, *e.g.*

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109 (B.110; G.107) 109-110 (B. 111; G.108). 110-112 (B.112-113; G.109-110). 112-113 (B.114; G.111) 113-114 (B.115; G.112). 114-115 (B.116; G.113).

1. According to Ag. this means the actors and their associates.

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यथा–झण्डे झण्डे दिग्ले दिग्ले।। 115।। जम्बुक वलितक तेत्तेन्नाम्। कृत्वा शुष्कापकृष्टां तु यथावद् द्विजसत्तमाः।। 116।।
yathākhrajhaṇḍe jhaṇḍe digle digle// jambuka valitaka tettennām/ kṛtvā śuṣkāpakṛṣṭāṁ tu yathāvad dvijasattamāḥ//

• RAṄGADVĀRA •

ततः श्लोकं पठेदेकं गम्भीरस्वरसंयुतम्। देवस्तोत्रं पुरस्कृत्य यस्य पूजा प्रवर्तते।। 117।। राज्ञो भक्तिश्च यत्र स्यादथवा ब्रह्मणस्तवः।
tataḥ ślokaṁ paṭhedekaṁ gambhīrasvarasaṁyutam/ devastotraṁ puraskṛtya yasya pūjā pravartate// rājño bhaktiśca yatra syādathavā brahmaṇastavaḥ/

After properly performing the Śuṣkāpakṛṣṭā Dhruvā he (the Director) should recite in a loud tone one Śloka in adoration of the deity in course of whose worship [the dramatic performance is going to be held], and then [another Śloka] paying homage either to the king or to the Brahmins should be sung.

गदित्वा जर्जरश्लोकं रङ्गद्वारे च यत् स्मृतम्।। 118।। पठेदन्यं पुनः श्लोकं जर्जरस्य [1]विनामनम्।
gaditvā jarjaraślokaṁ raṅgadvāre ca yat smṛtam// paṭhedanyaṁ punaḥ ślokaṁ jarjarasya vināmanam/

After reciting the Jarjara Śloka in what is called the Raṅgadvāra (lit. entry into the performance) he should again read another Śloka in lowering the Jarjara.[1]

जर्जरं [2]नमयित्वा तु ततश्चारीं प्रयोजयेत्।। 119।। पारिपार्श्वकयोश्च स्यात् पश्चिमेनापसर्पणम्।
jarjaraṁ namayitvā tu tataścārīṁ prayojayet// pāripārśvakayośca syāt paścimenāpasarpaṇam/

And after the Jarjara has been lowered, he should perform a Cārī, and the two Assistants should step backwards.

अड्डिता चात्रकर्तव्या ध्रुवा मध्यलयान्विता।। 120।। चतुर्भिः सन्निपातैस्तु चतुरस्रा प्रमाणतः।
aḍḍitā cātrakartavyā dhruvā madhyalayānvitā// caturbhiḥ sannipātaistu caturasrā pramāṇataḥ/

Then the Aḍḍitā Dhruvā[2] should be performed with the medium tempo, Caturasra Tāla and four Sannipātas.

आद्यमन्त्यं चतुर्थं च पञ्चमं च तथा गुरु।। 121।। यस्यां तु जागते पादे सा भवेदड्डिता ध्रुवा।
ādyamantyaṁ caturthaṁ ca pañcamaṁ ca tathā guru// yasyāṁ tu jāgate pāde sā bhavedaḍḍitā dhruvā/

The Dhruvā (song) which has the first, the fifth and the last syllables long

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115-116 (B. 117a; G.114). 116-118 (B.117b-119a; G.115-116). 118-119 (B. 119b-120a; G.117). Gb. विनामनम्. 1. G. विनामत:; B. विनाशनम्. 119-120 (B.120b-121a; g.118) 2. Bd. Gg. मानयित्वा, BG. नमयित्वा. 120-121 (B.121b-122a; G.119) 121-122 (B.122b-123a, G.120).

1. B. reads is *jarjarasya vināśanama* and G. (*vināmataḥ[*). But these give no relevant meaning.
2. See below 121-122, also XXXII, 11, 388.

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and the remaining syllables short in all its four feet of twelve syllables, is called the Aḍḍitā.

अस्याः प्रयोगं वक्ष्यामि यथा पूर्वं महेश्वरः ।। 122 ।। सहोमया क्रीडितवान् नानाभावविचेष्टितैः ।
asyāḥ prayogaṁ vakṣyāmi yathā pūrvaṁ maheśvaraḥ // sahomayā krīḍitavān nānābhāvaviceṣṭitaiḥ /

I shall relate its application according to the procedure adopted by Maheśvara (Śiva) and Umā when performing it in the past with [the display of] different States and movements.

कृत्वावहित्थं स्थानं तु वामं चाधोमुखं भुजम् ।। 123 ।।
नाभिप्रदेशे विन्यस्य जर्जरं च [त] लाधृतम्[1] । वामपल्लवहस्तेन पादैस्तालान्तरस्थितैः ।। 124 ।।
गच्छेत् पञ्चपदीं चैव सविलासाङ्गचेष्टितैः ।
kṛtvāvahitthaṁ sthānaṁ tu vāmaṁ cādhomukhaṁ bhujam // nābhipradeśe vinyasya jarjaraṁ ca [tā]lādhṛtam / vāmapallavahastena pādaistālāntarasthitauḥ // gacchet pañcapadīṁ caiva savilāsāṅgaceṣṭitaiḥ /

After assuming the Avahittha Sthāna (posture),[1] and placing the left hand [first] with its palm downwards on the navel and holding the Jarjara loosely on his [other] plam,[2] the Director should go five steps, with his left hand showing the Pallava gesture; and while going he should cover on Tāla at each step and move his limbs gracefully.

वामवेधस्तु कर्तव्यो विक्षेपो दक्षिणेन तु ।। 125 ।।
ततः शृङ्गारसंयुक्तं पठेच्छ्लोकं विचक्षणः । चारीश्लोकं गदित्वा तु कृत्वा च परिवर्तनम् ।। 126 ।।
तैरेव च पदैः कार्यं प्राङ्मुखेनापसर्पणम् ।
vāmavedhastu kartavyo vikṣepo dakṣiṇena tu // tataḥ śṛṅgārasaṁyuktaṁ paṭhecchralokaṁ vivakṣaṇaḥ / cārīślokaṁ gaditvā tu kṛtvā ca parivartanam // taireva ca padaiḥ kāryaṁ prāṅmukhenāpasarpaṇam /

Afterwards he should perform the Sūcī Cārī by putting forward his left foot first and the right foot afterwards. Then the Director (lit. the expert one) should recite a Śloka with love as its subject-matter. And after reciting this Cārī Śloka and performing the Walking-round, he should with his face towards the front, withdraw backwards with steps described before.

• MAHĀCĀRĪ •

पारिपार्श्वकयोर्हस्ते न्यस्य जर्जरमुत्तमम् ।। 127 ।। महाचारीं ततश्चैव प्रयुञ्जीत यथाविधि ।
pāripārśvakayorhaste nyasya jarjaramuttamam // mahācārīṁ tataścaiva prayuñjīta yathāvidhi /

122-123 (B.123b-124a; G.121). 123-125 (B.124b-125b, 126; G.122-123). 1. Mss. तुलाधृतम्. B. reads after 123a चतुरश्रमुरः कार्यमञ्चितश्चापि मस्तक. 125-127 (B.127-128; G.124-125). 127-128 (129-130; G.126)

1. Defined in XIII. 164-165.
2. Mss. read *tulādhṛtam*. But its meaning is not clear. It is just possible that the original reading has been changed. We therefore emend this to *talādhṛtam*.

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And after placing the Jarjara in the hands of one of the Assistants, he should perform the Mahācārī in accordance with the rules laid down below.

चतुरस्रा ध्रुवा यत्र तथा द्रुतलयाश्रया।। 128।।
चतुर्भिः सन्निपातैश्च कलास्त्वष्टौ प्रमाणतः। आद्यं चतुर्थमन्त्यं च सप्तमं दशमं गुरु।। 129।।
लघु शेषं [1]ध्रुवायोगे त्रैष्टुभे चरणे यथा।

caturasrā dhruvā yatra tathā drutalayāśrayā // caturbhiḥ sannipātaiśca kalāstvaṣṭau pramāṇataḥ / ādyaṁ caturthamantyaṁ ca saptamaṁ daśamaṁ guru // laghu śeṣaṁ dhruvāyoge traiṣṭubhe caraṇe yathā /

During this Cārī the Dhruvā song should be of the Caturasra type and in quick tempo, and it should have four Sannipātas and eight Kalās. This Dhruvā song should have feet of eleven syllables of which the first, fourth, seventh, tenth and the last are long and the remaining ones short.

पादतलाहतपातितशैलं क्षोभितभूतसमग्रसमुद्रम्।। 130।। ताण्डवनृत्तमिदं प्रलयान्ते पातु हरस्य सदा सुखदायि।

pādatalāhatapātitaśailaṁ kṣobhitabhūtasamagrasamudram //tāṇḍavanṛttamidaṁ pralayānte pātu harasya sadā sukhadāyi /

(An example of the Caturasra Dhruvā)

Let the ever-pleasing Class Dance of Hara (Śiva) after the destruction of the world, which smashed the hills by the impact of his feet and agitated the ocean with all creatures living in it, always give you protection.

भाण्डोन्मुखेन कर्तव्यं पादविक्षेपणं ततः।। 131।। सूचीं कृत्वा पुनः कुर्याद् विक्षेपपरिवर्तनम्।

bhāṇḍonmukhena kartavyaṁ pādavikṣepaṇaṁ tataḥ // sūcīṁ kṛtvā punaḥ kuryād vikṣepaparivartanam /

Then he should step towards the drums (*bhāṇḍa*) and afterwards perform the Sūcī Cārī followed by a change of the Vikṣepa.

अतिक्रान्तैः सललितैः पदेः द्रुतलयान्वितैः।। 132।।
त्रितालान्तरमुत्क्षेपैः गच्छेत् पञ्चपदीं ततः। तत्रापि वामवेधस्तु विक्षेपो दक्षिणस्य च।। 133।।

atikrāntaiḥ salalitaiḥ padeḥ drutalayānvitaiḥ // tritālāntaramutkṣepaiḥ gacchet pañcapadīṁ tataḥ / tatrāpi vāmavedhāstu vikṣepo dakṣiṇasya ca //

Afterwards he should move his feet gracefully with a quick tempo, and keeping them three Tālas apart, he should go five steps. There again he should perform the Sūcī (Vedha) Cārī with his left foot put forward first and the right one aftewards.

तैरेव च पदेः कार्यं प्राङ्मुखेनापसर्पणम्। पुनः पदानि त्रीण्येव गच्छेत् प्राङ्मुख एव च।। 134।।
ततश्च वामवेधः स्यात् विक्षेपो दक्षिणस्य च।

taireva ca padeḥ kāryaṁ prāṅmukhenāpasarpaṇam / punaḥ padāni trīṇyeva gacchet prāṅmukha eva ca // tataśca vāmavedhaḥ syāt vikṣepo dakṣiṇasya ca /

128-130 (B.130-131; G.127-128). 1. B. ध्रुवापादे चतुर्विंशति भवेत्. 130-133 (B.132-135a; G.129-132a). 134-135 (B.135b-136; G.132b-133).

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And with the foot movement [described above] he should move backwards with his face towards the front, and again he should go three steps forward in a similar manner, and then he should again perform the Sūcī Cārī with his left foot put forward first and the right foot afterwards.

ततो रौद्ररसश्लोकं पदसंहरणं पठेत्।। 135।।

तस्यान्ते तु त्रिपद्याऽथ व्याहरेत् पारिपार्श्वकौ। [1]तयोरागमने कार्यं गानं नर्कुटकं बुधैः।। 136।।

तत्रापि वामवेधस्तु विक्षेपो दक्षिणस्य च।

tato raudrarasaślokaṁ padasaṁharaṇaṁ paṭhet// tasyānte tu tripadyā'tha vyāharet pāripārśvakau / tayorāgamane kāryaṁ gānaṁ narkuṭakaṁ budhaiḥ// tatrāpi vāmavedhastu vikṣepo dakṣiṇasya ca /

Then he should recite a couplet calling up the Furious Sentiment while bringing his feet together, and then after going three steps he should call for the two Assistants, and on their coming up, a Narkuṭaka Dhruvā should be sung. At the time of singing this Dhruvā he should perform the Sūcī (Vedha) Cārī by putting forward the left foot first and the right foot afterwards.

• THREE MEN'S TALK •

तथा च भारतीभेदे त्रिगतं सम्प्रयोजयेत्।। 137।।

विदूषकस्त्वैकपदे सूत्रधारस्मितावहाम्। असम्बद्धकथाप्रायां कुर्यात् कथनिकां तथा।। 138।।

tathā ca bhāratībhede trigataṁ samprayojayet// vidūṣakastvaikapade sūtradhārasmitāvahām / asambaddhakathāprāyāṁ kuryāt kathanikāṁ tathā //

Then in case of a play in the Verbal style (*bhārati vṛtti)* the Three Men's Talk should take place. During it (this Talk) the Jester should suddenly come in and deliver a discourse consisting mostly of irrelevant words to excite the smile of the Director.[1]

वितण्डां [2]गण्डसंयुक्तां नालिकां[3] च प्रयोजयेत्। कस्तिष्ठति जितं केनेष्यादि काव्य-प्ररूपिणीम्।। 139।।

vitaṇḍāṁ gaṇḍasaṁyuktāṁ nālikāṁ ca prayojayet / kastiṣṭhati jitaṁ keneṣyādi kāvyaprarūpiṇīm //

[In this discourse] should be brought in some controversial topic (*vitaṇḍā)* with an abrupt remark (*gaṇḍa)* or an enigmatical utterance (*nālikā)* [of some kind], and questions such as who is [lit. are] and who has won, leading to the plot of the play (lit. the poem).

*पारिपार्श्विकसञ्जल्पो विदूषकविदूषितः।*स्थापितः सूत्रधारेण त्रिगते सम्प्रयुज्यते।। 140।।

pāripārśvikasañjalpo vidūṣakavidūṣitaḥ / sthāpitaḥ sūtradhāreṇa trigate samprayujyate //

135-137 (B.137-138a; G.134-135a). 1. B. तयोरागमन 2. B.G. om. 137a; this is read by C. 137-138 (B. 138b-139; G.135b-136). 139 (B.140 G.137). 2. G. दण्डायुक्तां 3. G. नामकां B. नालोकां. 140 (B.141; G. om.)

1. See D.R. III, 36.

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In the Three men's Talk an Assistant talks with the jester who finds fault with his words which are, [however], supported by the Director.

• LAUDATION •

प्ररोचनाथ कर्तव्या सिद्धेनोपनिमन्त्रणा[1]। रङ्गसिद्धौ पुनः कार्यं काव्यवस्तुनिरूपणम्।। 141।।

prarocanātha kartavyā siddhenopanimantraṇā / raṅgasiddhau punaḥ kāryaṁ kāvyavastunirūpaṇam //

Then the Director (lit. an expert) should put in the Laudation and the appeal [to members of the audience], and for the success[1] of the performance (lit. the stage) the subject of the play should again be mentioned.

सर्वमेवं विधिं कृत्वा सूचीवेधकृतैरथ। पादैरनाविद्धगतैर्निष्क्रामेयुः समं त्रयः।। 142।।

sarvamevaṁ vidhiṁ kṛtvā sūcīvedhakṛtairatha /pādairanāviddha-gatairniṣkrāmeyuḥ samaṁ trayaḥ //

After putting into practice all these rules, all the three persons (*i.e.* the Director and the two Assistans) should perform the Śūcī (Vedha) Cārī, and they should go out together while performing any Cārī other than the Āviddha one.

• TRYASRA PRELIMINARIES •

एवमेव प्रयोक्तव्यः पूर्वरङ्गो यथाविधि। चतुरस्रो द्विजश्रेष्ठास्त्र्यस्त्रश्चापि निबोधत।। 143।।
अयमेव प्रयोगः स्यादङ्गान्येतानि चैव हि। तालप्रमाणं संक्षिप्तं केवलं तु विशेषकृत्।। 144।।

evameva prayoktavyaḥ pūrvaraṅgo yathāvidhi / caturasro dvijaśreṣṭhā-stryasraścāpi nibodhata // ayameva prayogaḥ syādaṅgānyetāni caiva hi / tālapramāṇaṁ saṁkṣiptaṁ kevalaṁ tu viśeṣakṛt //

Thus, O Brahmins, should be performed the Preliminaries of the Caturasra type; now I shall speak of that of the Tryasra type. Its use is similar and its component parts are the same; the only feature that distinguishes it from the Caturas one, is its abridged measure of Tāla.

शम्या तु द्विकला कार्या ताल एककलस्तथा। पुनश्चैककला शम्या सन्निपातः कलाद्वयम्।। 145।।
अनेन हि प्रमाणेन कलातालल्यान्वितः। कर्तव्यः पूर्वरङ्गस्तु [2]त्र्यस्रेऽत्प्युथापनादिकः।। 146।।

śamyā tu dvikalā kāryā tāla ekakalastathā / punaścaikakalā śamyā sannipātaḥ kalādvayam // anena hi pramāṇena kalātālalayānvitaḥ / kartavyaḥ pūrvaraṅgastu tryasre'tpyuthāpanādikaḥ //

[In it] the Śamyā should consist of two Kalās and the Tāla of one Kalā, and again the Śamyā is to consist of one Kalā and the Śannipāta of two Kalās. With this kind of measurement of Kalā, Tāla and tempo, should be performed the Tryasra Preliminaries which include the Utthāpana and such other items.

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141 (B.142; G.138). 1. B.G. सिद्धेनोपनिमन्त्रणम्. 142-144 (B.143-145; G.139-141). 145-146 (B.146-147; G.142-143). 2. B. त्र्याश्रोऽप्युथापनादिक्:, G.C. त्र्यश्रोऽभ्युत्थापनादिकम्.

1. See Ag. on B. 30 for the meaning of *siddenopanimantraṇā=siddhanā mantraṇā.*

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आद्यं चतुर्थं दशममष्टमं नैधनं गुरु। यस्यास्तु जागते पादे सा त्र्यस्रोत्थापनी ध्रुवा।। 147।।
ādyaṁ caturthaṁ daśamamaṣṭamaṁ naidhanaṁ guru / yasyāstu jāgate pāde sā tryasrotthāpanī dhruvā //

The Dhruvā (song) which has the fourth, the eighth, the tenth and the last syllables long in all its four feet of twelve syllables, is called the Utthāpani Dhruvā of the Tryasra (type).

वाद्यं गतिप्रचारश्च ध्रुवा तालस्तथैव च। संक्षिप्तान्येव कार्याणि त्र्यस्रे नृत्तप्रवेदिभिः।। 148।।
vādyaṁ gatipracāraśca dhruvā tālastathaiva ca / saṁkṣiptānyeva kāryāṇi tryasre nṛttapravedibhiḥ //

In the Tryasra Preliminaries an expert dancer should abrige the instrumental music, movements [of persons], Dhruvā songs and their Tāla.

वाद्यगीतप्रमाणेन कुर्याद् गतिविचेष्टितम्। विस्तीर्णमथ संक्षिप्तं द्विप्रमाणविनिर्मितम्।। 149।।
vādyagītapramāṇena kuryād gativiceṣṭatam / vistīrṇamatha saṁkṣiptaṁ dvipramāṇavinirmitam //

The actions and movements [of a dancer] are to be made of two types—elaborate and abridged—according as the instrumental and vocal music's are such.

हस्तपादप्रचारस्तु द्विकलः परिकीर्तितः। चतुरस्रे परिक्रान्ते पाताः स्यु षोडशैव हि।। 150।।
त्र्यस्रे तु द्वादशपाता भवन्ति करपादजाः।
hastapādapracārastu dvikalaḥ parikīrtitaḥ / caturasre parikrānte pātāḥ syu ṣoḍaśaiva hi // tryasre tu dvādaśapātā bhavanti karapādajāḥ /

It is said that each movement of hands and feet should be of two Kalāś duration, and in any Walking-round in the Caturasra (preliminaries) the hands and feet should be moved sixteen times, while in the Tryasra Preliminaries they are to move only twelve times.

एतत् प्रमाणं निर्दिष्टमुभयोः पूर्वरङ्गयोः।। 151।।
केवलं परिवर्ते तु गमने त्रिपदी भवेत्। दिग्वन्दने पञ्चपदी चतुरस्रे विधीयते।। 152।।
etat pramāṇaṁ nirdiṣṭamubhayoḥ pūrvaraṅgayoḥ // kevalaṁ parivarte tu gamane tripadī bhavet / digvandane pañcapadī caturasre vidhīyate //

This is the measurement of both (*i.e.* of hand and foot movements) in the Preliminaries. But in the Walking-round, the foot movement should consist of three steps only, but in bowing to [the different] directions in the Caturasra Preliminaries, one should go five steps.

आचार्यबुद्ध्या कर्त्तव्यस्त्र्यस्रतालप्रमाणतः। तस्मान्न लक्षणं प्रोक्तं पुनरुक्तं भवेद्यतः।। 153।।
ācāryabuddhyā karttavyastryasratālapramāṇataḥ / tasmānna lakṣaṇaṁ proktaṁ punaruktaṁ bhavedyataḥ //

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147 (B.148; G.144). 148 (B.149; G.145). 149 (B.150; G.146). 150-151 (B.151-152a; G.147-148a). 151-152 (B.152b-153; G.148b-149). 1. B. त्र्यश्रशुद्धैः। 153 (B.154; G.150).

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[But all these matters] should be performed in the Tryasra Preliminaries according to the measure of Tāla as the master of the art thinks fit. Hence to avoid repetition no [elaborate] direction about the same has been given. [here].

एवमेष प्रयोक्तव्यः पूर्वरङ्गो द्विजोत्तमाः। [1]त्र्यस्रश्च चतुरस्रश्च शुद्धो भारत्युपाश्रयः॥ 154॥

evameṣa prayoktavyaḥ pūrvaraṅgo dvijottamāḥ / tryasraśca caturasraśca śuddho bhāratyupāśrayaḥ //

O the best of Brahmins, thus should be performed the pure Preliminaries of the Caturasra and the Tryasra types, which relate to a play depending on the Verbal Style.

• MIXED PRELIMINARIES •

एवं तावदयं शुद्धः पूर्वरङ्गो मयोदितः। चित्रत्वमस्य वक्ष्यामि यथाकार्यं प्रयोक्तृभिः॥ 155॥

evaṁ tāvadayaṁ śuddhaḥ pūrvaraṅgo mayoditaḥ / citratvamasya vakṣyāmi yathākāryaṁ prayoktṛbhiḥ //

So much about the pure Preliminaries (Caturasra and Tryasra) which I was to describe. I shall now tell you how the producers may turn them to one of the mixed (citra) type.

वृत्ते ह्युत्थापने विप्राः कृते च परिवर्तने। उदात्तगानैर्गान्धर्वैः परिगतैः प्रमाणतः॥ 156॥
चतुर्थकारदत्ताभिः सुमनोभिरलङ्कृते। देवदुन्दुभयश्चैव निनदेयुर्भृशं ततः॥ 157॥

vṛtte hyutthāpane viprāḥ kṛte ca parivartane / udāttagānairgāndhavariḥ parigataiḥ pramāṇataḥ // caturthakāradattābhiḥ sumanobhiralaṅkṛte / devadundubhayaścaiva ninadeyurbhṛśaṁ tataḥ //

During the Utthāpanī Dhruvā when the Walking-ground has been decorated with flowers given by the Fourth Man and [the stage] resounded with the well measured loud songs of musical experts, divine Dundubhis (drums) should be played again and again.[1]

शुद्धाः कुसुममालाभिर्विकिरेयुः समन्ततः। अङ्गहारैश्च देव्यश्च उपनृत्येयुरग्रतः॥ 158॥

śuddhāḥ kusumamālābhirvikireyuḥ samantataḥ / aṅgahāraiśca devyaśca upanṛtyeyuragrataḥ //

[And in the mixed Preliminaries thus begun] clusters of white flowers should be scattered all over [the stage]. and the Aṅgahāras should be performed by [dancers' dress as] goddesses.

यस्ताण्डवविधिः प्रोक्तो नृत्तं पिण्डी समन्वितः। रैचकैरङ्गहारैश्च न्यासोपन्याससंयुतः॥ 159॥
नान्दीपदानां मध्ये तु एकैकस्मिन् पृथक् पृथक्। प्रयोक्तव्यो विधिः सम्यक् चित्रभावमभीप्सुभिः॥ 160॥

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154 (B.155; G.151). 155 (B.156; 152). 156-157 (B.157-158; G.153-154). 1. B.G. read the 156b after 157a. 158 (B.159; G.155. 159-160 (B.160-161; G.156-157).

1. The text here seems to be corrupt.

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yastāṇḍavavidhiḥ prokto nṛttaṁ piṇḍī samanvitaḥ / raicakairaṅgahāraiśca nyāsopanyāsasaṁyutaḥ // nāndīpadānāṁ madhye tu ekaikasmin pṛthak pṛthak / prayoktavyo vidhiḥ samyak citrabhāvamabhīpsubhiḥ //

The Class Dance which has been described above with its [Piṇḍīs], Recakas, Aṅgahāras, Nyāsas and Apanyāsās should intervene the separate feet of the Benedictory poems. This rule should be put into practice by those who would turn Preliminaries into mixed ones.

एवं कृत्वा यथान्यायं शुद्धं चित्रं प्रयत्नतः[1]। ततस्त्वन्तर्हिताः सर्वा भवेयुर्दि व्ययोषितः ।। 161 ।।

evaṁ kṛtvā yathānyāyaṁ śuddhaṁ citraṁ prayatnataḥ / tatastvantarhitāḥ sarvā bhaveyurdi vyayoṣitaḥ //

After the 'pure' Preliminaries have been duly made 'mixed', [all the dancers dressed as] goddess should make their exit.

निष्क्रान्तासु च सर्वासु नर्तकीषु ततः परम्। पूर्वरङ्गे प्रयोक्तव्यमङ्गजातमतः परम् ।। 162 ।।

niṣkrāntāsu ca sarvāsu nartakīṣu tataḥ param / pūrvaraṅge prayoktavya-maṅgajātamataḥ param //

After the exit of all the female dancers the other parts of the Preliminaries should be performed.

एवं शुद्धो भवेच्चित्रः पूर्वरङ्गविधानतः। कार्यो नातिप्रसङ्गोऽत्र गीतनृत्तविधिं प्रति ।। 163 ।।

evaṁ śuddho bhaveccitraḥ pūrvaraṅgavidhānataḥ / kāryo nātiprasaṅgo'tra gītanṛttavidhiṁ prati //

This is the manner in which the pure Preliminaries should be changed into mixed ones. But in the Preliminaries, be they of any type, there should not be too much dance and song.

गीते वाद्ये च नृत्ते च प्रवृत्तेऽतिप्रसङ्गतः। खेदो भवेत् प्रयोक्तृणां प्रेक्षकाणां तथैव च ।। 164 ।।

gīte vādye ca nṛtte ca pravṛtte'tiprasaṅgataḥ / khedo bhavet prayoktṛṇāṁ prekṣakāṇāṁ tathaiva ca //

If [at the beginning of a performance] songs, Music and dance continue for too long [a time] they tire out the artists as well as the spectators.

खिन्नानां रसभावेषु स्पष्टता नोपजायते। ततः शेषप्रयोगस्तु न रागजनको भवेत्[2] ।। 165 ।।

khinnānāṁ rasabhāveṣu spaṣṭatā nopajāyate / tataḥ śeṣaprayogastu na rāgajanako bhavet //

Tired [persons] can neither attain or give help in attaining a clear impression of the Sentiments and the States, and because of this, the rest of the performance (*i.e.* of the play itself) cannot [properly] excite feeling.

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161 (B.162a, 163a; G.158). 1. B. reads after 161a ततः परं प्रयुञ्जीति नाटकं लक्षणान्वितम् 162 (B.163b-164a; G.159). 163 (B.164b-165a; G.160). 164 (B.165b-166a; G.161). 165 (B.166b-167a; G.162). 2. B. reads after this लक्षणेन विना बाह्यलक्षणाद्विस्तृतं भवेत्। लोकशास्त्रानुसारेण तस्मान्नाट्यं प्रवर्तते.

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त्र्यस्रं वा चतुरस्रं वा शुद्धं चित्रमथापि वा। प्रयुज्य रङ्गान्निष्क्रामेत् सूत्रधारः सहानुगः[1]।। 166।।
tryasraṁ vā caturasraṁ vā śuddhaṁ citramathāpi vā // prayujya raṅgānniṣkrāmet sūtradhāraḥ sahānugaḥ//

After performing the Preliminaries, be they Caturasra or Tryasra of the pure or mixed type, the Director along with his Assistants should make their exit from the stage.

• INTRODUCTION OF THE PLAY •

प्रयुज्य विधिनैवं तु पूर्वरङ्गं प्रयोगतः। स्थापकः प्रविशेत् तत्र सूत्रधारगुणाकृतिः।। 167।।
prayujya vidhinaivaṁ tu pūrvaraṅgaṁ prayogataḥ / sthāpakaḥ praviśet tatra sūtradhāraguṇākṛtiḥ //

After the Preliminaries have been duly performed[1] in the manner described, the Introducer (*sthāpaka*)[2] should enter [the stage], and he should resemble the Director in every respect (lit. in quality and form).

स्थानं तु वैष्णवं कृत्वा सौष्ठवाङ्गपुरस्कृतम्। प्रविश्य रङ्गं तैरेव सूत्रधारपदैर्व्रजेत्।। 168।।
sthānaṁ tu vaiṣṇavaṁ kṛtvā sauṣṭhavāṅgapuraskṛtam / praviśya raṅgaṁ taireva sūtradhārapadairvrajet //

He should assume the Vaiṣṇava Sthāna (posture)[3] and have the Sauṣṭhava[4] of the body, and on entering the stage he should observe the foot movements which the Director had used.

स्थापकस्य प्रवेशे तु कर्तव्यार्थानुगा ध्रुवा। चतुरस्राथवा त्र्यस्रा तत्र मध्यलयाश्रिता।। 169।।
sthāpakasya praveśe tu kartavyārthānugā dhruvā / caturasrāthavā tryasrā tatra madhyalayāśritā //

At the entrance of the Introducer, the Dhruvā should be made suitable to the occasion (lit. meaning) and it will be either Caturasra or Tryasra and be in medium tempo.

कुर्यादनन्तरचारीं देवब्राह्मणशंसिनीम्। सुवाक्यमधुरैः श्लोकैर्नानाभावरसान्वितैः।। 170।।

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166 (B.168b-169a; G.169) 1. B. adds after this देवपार्थिवाङ्गानामाशीर्वचनसंयुताम्।। कवेर्नाम गुणोपेतां वस्तूपक्षेपरूपिकाम् लघुवर्णपदोपेतां वृत्तैश्चित्रैरलंकृताम्।। अन्तर्यवनिका संस्थः कुर्यादाश्रावणां ततः। आश्रयावणावसाने च नान्दीं कृत्वा सूत्रधृत्।। पुनः प्रविश्य रङ्गं तु कुर्यात् प्रस्तावनां ततः. 167 (B.172b-173a; G.164). 168 (b.173b-174a; G.165). 169 (174b-175a; G.166). 170 (B.175b-176a; G.167).

1. The reading *prayujya* in this passage is defective; for the nominative to this *prayujya* cannot be *sthāpaka* (Introducer). Dhanañjaya (c. 10th century) clearly says that the *sūtradhāra* (Director) having gone out after the Preliminaries (*pūrvaraṅga*), another actor enters to introduce the drama (III, 2). The same is the opinion of Sāradātanaya (c. 1175-1250). See the Bh.P. p. 228, liens 56. Viśvanātha also expressed a similar opinion. See the SD. VI. 26. Hence this has been emended. It seems that Bhāsa cut down the Preliminaries and made an end of the practice of getting the play introduced by the *sthāpaka.* This assumption will explain why Bāṇa wrote *sūtradhāra-kṛtārambhaih[* etc. (Harṣacarita, Introduction, 15).
2. Ag. says *sūtradhāra eva sthāpakaḥ,* cf. note 1 above.
3. See XI, 50.
4. See XI, 89b, 91a.

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kuryādanantaracārīṁ devabrāhmaṇaśaṁsinīm / suvākyamadhuraiḥ ślokair-nānābhāvarasānvitaiḥ //

Then he should perform a Cārī in praise of gods and Brahmins in accompaniment with the recitation of Ślokas containing sweet words and evoking various Sentiments and States.

प्रसाद्य रङ्गं विधिवत् कवेर्नामानुकीर्तयेत्। प्रस्तावनां ततः कुर्यात् काव्यप्रख्यापनाश्रयाम्[1] ।। 171 ।।
prasādya raṅgaṁ vidhivat kavernāmānukīrtayet / prastāvanāṁ tataḥ kuryāt kāvyaprakhyāpanāśrayām //

After thus pleasing the spectators (lit. the stage) he should announce the name of the playwright (lit. the poet), and then he is to start the prologue (*prastāvanā*) which relates to proclaiming the theme of the play (lit. the poem).

दिव्यो दिव्याश्रयैर्भूत्वा मानुषो मानुषाश्रयैः। दिव्यमानुषसंयोगो दिव्यो वा मानुषोऽपि वा ।। 172 ।।
मुखबीजानुसदृशं नानामार्गसमाश्रयम्। नानाविधैरुपक्षेपैः काव्योपक्षेपणं भवेत् ।। 173 ।।
divyo divyāśrayairbhūtvā mānuṣo mānuṣāśrayaiḥ / divyamānuṣasaṁyogo divyo vā mānuṣo'pi vā // mukhabījānusadṛśaṁ nānāmārgasamāśrayam / nānāvidhairupakṣepaiḥ kāvyopakṣepaṇaṁ bhavet //

Then by mentioning (lit. having recourse to) a god in a divine [play], a man in a human [play] and a god or a man in [a play] where gods and men [meet, he] should proclaim in different ways the subject of the play [lit. the poem] by variously alluding to its Opening (*mukha*) and Seed (*bīja*).

प्रस्ताव्यैवं तु निष्क्रामेत् काव्यप्रस्तावकस्ततः। एवमेष प्रयोक्तव्यः पूर्वरङ्गो यथाविधि ।। 174 ।।
prastāvyaivaṁ tu niṣkrāmet kāvyaprastāvakastataḥ / evameṣa prayoktavyaḥ pūrvaraṅgo yathāvidhi //

After introducing the play the introducer (lit. the Brahmin who makes the introduction of the play) should go out [of the stage]. Thus should be performed the Preliminaries according to the rules.

य इमं पूर्वरङ्गं तु विधिनैव प्रयोजयेत्। नाशुभं प्राप्नुयात् किञ्चित् स्वर्गलोकं च गच्छति ।। 175 ।।
ya imaṁ pūrvaraṅgaṁ tu vidhinaiva prayojayet / nāśubhaṁ prāpnuyāt kiñcit svargalokaṁ ca gacchati //

If any producer of a play will perform the Preliminaries according to the rules laid down, nothing inauspicious will happen to him, and [after his death] he will reach the heavenly region.

यश्चैमं विधिमुत्सृज्य यथेष्टं संप्रयोजयेत्। प्राप्नोत्यपचयं घोरं तिर्यग्योनिं च गच्छति ।। 176 ।।
yaścaimaṁ vidhimutsṛjya yatheṣṭaṁ saṁprayojayet / prāpnotyapacayaṁ ghoraṁ tirtyagyoniṁ ca gacchati //

[On the contrary] whoever produces a play in an wilful violation of the rules

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171 (B.176b-1. B. adds after this उद्घातकादि कर्त्तव्यं काव्योपक्षेपणाश्रयम्. 172-173 (B.178-179; G.169-170). 174 (B.180; G.171). 175 (B.181; G.172) 176 (B.182; 177a; G.168) G.173).

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[in this matter] will sustain a great loss, and will [after his death] be reborn as a creature of lower order.

न तथाग्निः प्रदहति प्रभञ्जनसमीरितः। यथा ह्यपप्रयोगस्तु प्रयुक्तो दहति क्षणात्।। 177।।

na tathāgniḥ pradahati prabhañjanasamīritaḥ / yathā hyapaprayogastu prayukto dahati kṣaṇāt /

Fire fanned by a strong wind does not burn [anything] so quickly as does the wrongly made production.

इत्येवावन्तिपाञ्चालदाक्षिणात्यौड्रमागधैः। कर्तव्यः पूर्वरङ्गस्तु द्विप्रमाणविनिर्भितः।। 178।।

ityevāvantipāñcāladākṣiṇātyauḍramāgadhaiḥ / kartavyaḥ pūrvaraṅgastu dvipramāṇavinirbhitaḥ //

In this manner the Preliminaries of two different extents (*pramāṇa)* should be performed by the people of Avanti, Pañcāla, Dākṣiṇātya and Oḍra regions.

एष वः कथितो विप्राः पूर्वरङ्गाश्रितो विधिः। भूय किं कथ्यतां सम्यङ् नाट्यवेदविधिंप्रति[1] ।। 179।।

eṣa vaḥ kathito viprāḥ pūrvaraṅgāśrito vidhiḥ / bhūya kiṁ kathyatāṁ samyaṅ nāṭyavedavidhiṁ prati //

O Brahmins, these are the rules regarding the Preliminaries. Tell me properly what other rules relating to the Nāṭyaveda should be discussed now[1].

।। इति भारतीये नाट्यशास्त्रे पूर्वरङ्गविधानं नाम पञ्चमोऽध्यायः।।5।।

// iti bhāratīye nāṭyaśāstre pūrvaraṅgavidhānaṁ nāma pañcamo'dhyāyaḥ//

Thus, ends Chapter V of Bharata's Nāṭyaśāstra,
which treats of the Preliminaries to the production or a play.

177 (B.183; G.174). 178 (B.184; G.175). 179 (B.185; G.176a). 1. G. om. 179b. The text from here does not occur in all the mss. According to MM. Ramakrishna Kavi this may form an author of Kohala's school. We give it below as an Appendix to Ch. V.

1. The portion of this chapter following this couplet is not form the hand of the author of the NŚ. Its translation is given as an Appendix.

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Appendix

पञ्चमोऽध्याय परिशिष्टम्

पुनश्चित्रे तथा मिश्रे शुद्धे चैव ब्रवीम्यहम्। यथा योज्या ध्रुवाः पञ्च तथा वक्ष्यामि तत्त्वतः॥ 1॥
punaścitre tathā miśre śuddhe caiva bravīmyaham / yathā yojyā dhruvāḥ pañca tathā vakṣyāmi tattvataḥ //

Besides, I am speaking how the five kinds of Dhruvā song are to be sung in the Preliminaries of the pure, variegated and mixed classes.

[1]आदावुत्थापनी कार्या परिवर्तास्तथा भवेत्। अपकृष्टाड्डिता चैव विक्षिप्ता चैव पञ्चमी॥ 2॥
ādāvutthāpanī kāryā parivartāstathā bhavet / apakṛṣṭāḍḍitā caiva vikṣiptā caiva pañcamī //

The Utthāpanī Dhruvā should be sung first; and then the Parivartanī Dhruvā. Next are to follow the Apakṛṣṭā and the Aḍḍitā Dhruvās. The Vikṣiptā Dhruvā comes as the fifth.

एवं पञ्च ध्रुवा ज्ञैया उपोहनसमन्विताः। कर्तव्यास्तु प्रयत्नेन पूर्वरङ्गे प्रयोक्तृभिः॥ 3॥
evaṁ pañca dhruvā jñaiyā upohanasamanvitāḥ / kartavyāstu prayatnena pūrvaraṅge prayoktṛbhiḥ //

These are the five Dhruvās with their Upohana. They are to be sung carefully in the Preliminaries.

अतः पर प्रवक्ष्यामि उपोहनविधिक्रियाम्। उत्थापनस्याष्टकलं परिवर्तस्य षट्कलम्॥ 4॥
अपकृष्टं पुनः कार्यं कलाभिः पञ्चभिर्यु तम्। ध्रुवायामड्डितायां च चतुष्कलमथापि वा॥ 5॥
विक्षिप्तं चैव विज्ञेयं कलात्रयसमन्वितम्। एवं ह्युपोहनानां तु प्रमाणं समुदाहृतम्॥ 6॥
ataḥ para pravakṣyāmi upohanavidhikriyām / utthāpanasyāṣṭakalaṁ parivartasya ṣaṭkalam // apakṛṣṭaṁ punaḥ kāryaṁ kalābhiḥ pañcabhiryu tam / dhruvāyāmaḍḍitāyāṁ ca catuṣkalamathāpi vā // vikṣiptaṁ caiva vijñeyaṁ kalātrayasamanvitam / evaṁ hyupohanānāṁ tu pramāṇaṁ samudāhṛtam //

Now I shall speak about the practice regarding the rules of the Upohana. The Tāla in the Utthāpanī Dhruvā will consist of eight Kalās, in the Parivartanī six Kalās, in the Apakṛṣṭā five Kalās, in the Aḍḍitā four Kalās, and in the Vikṣiptā three Kalās. This is the extent of the Upohanas of different Dhruvās.

गुरुलाघवसंयुक्तं कलाकालसमन्वितम्। पूर्वरङ्गे सदा ज्ञेयं चित्रमार्गे ह्युपोहनम्॥ 7॥
gurulāghavasaṁyuktaṁ kalākālasamanvitam / pūrvaraṅge sadā jñeyaṁ citramārge hyupohanam //

The Upohana in the Preliminaries of all kinds should always have its timing regulated with long and short (*akṣaras*), and it should follow the Citra Mārga.

1-2 (B.186-187; G.176b-178a). (तथा) 3-5 (B.188-190; G.178b-182a). 6-7 (B.191-192; G.181b-182). 1. GC. उत्थापनी यथा

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चित्रे चैत्राः कला ज्ञेया मिश्रे वार्तिकमाश्रिताः। शुद्धे दक्षिणमार्गेण प्रयोक्तव्या प्रयोक्तृभिः।। 8।।
citre caitrāḥ kalā jñeyā miśre vārtikamāśritāḥ / śuddhe dakṣiṇamārgeṇa prayoktavyā prayoktṛbhiḥ //

Kalās in the variegated Preliminaries should follow the Citra Mārga, in the mixed Preliminaries the Vārtika Mārga, and in the pure Preliminaries the Dakṣiṇa Mārga.

चतस्रो गीतयः कार्या मागधी ह्यर्धप्रागधी। संभाविता तथा चैव पृथुला च प्रकीर्तिता।। 9।।
catasro gītayaḥ kāryā māgadhī hyardhaprāgadhī / saṁbhāvitā tathā caiva pṛthulā ca prakīrtitā //

(In this connexion) there should be sung four kinds of Gīti: Māgadhī, Ardhamāgadhī, Pṛthulā and Sambhāvitā.

मागधी [1]अथ कर्त्तव्या [2]अथवा त्वर्धमागधी। पूर्वरङ्गे भवेच्चित्रे चित्रमार्गे च मागधी।। 10।।
māgadhī atha karttavyā athavā tvardhamāgadhī / pūrvaraṅge bhaveccitre citramārge ca māgadhī //

In the variegated Preliminaries should be used the Māgadhī and the Ardhamāgadhī Gītis, and the first should be sung in the Citra Mārga.

यदा मिश्रस्तु योक्तव्यः पूर्वरङ्गे भवेदिह। मिश्रे संभाविता कार्या [3]तदा वार्तिकमाश्रिता।। 11।।
yadā miśrastu yoktavyaḥ pūrvaraṅge bhavediha / miśre saṁbhāvitā kāryā tadā vārtikamāśritā //

In the mixed Preliminaries one should sing the Sambhāvitā Gīti in the Vārtika Mārga.

शुद्धे च पृथुला कार्या दक्षिणं मार्गमाश्रिता। अतः पर प्रवक्ष्यामि गुरुलघ्वक्षरक्रियाम्।। 12।।
śuddhe ca pṛthulā kāryā dakṣiṇaṁ mārgamāśritā / ataḥ para pravakṣyāmi gurulaghvakṣarakriyām //

In the pure Preliminaries one should sing the Pṛthula Gīti in the Dakṣiṇa Mārga. I shall now speak of the uses of the long and short (*akṣaras*) as these should occur in the Upohana.

उपोहनक्रियायां तु यथा योज्या प्रयोक्तृभिः। दिग्ले दिग्ले पुनः कार्यमन्ते झण्डुं सदा बुधैः।। 13।।
मध्ये लघ्वक्षराणि स्युः षोडशैव तु नित्यशः। एवं ह्युपोहनं कृत्वा तथा वस्तु समाचरेत्।। 14।।
upohanakriyāyāṁ tu yathā yojyā prayoktṛbhiḥ / digle digle punaḥ kāryamante jhaṇḍuṁ sadā budhaiḥ // madhye laghvakṣarāṇi syuḥ ṣoḍaśaiva tu nityaśaḥ / evaṁ hyupohanaṁ kṛtvā tathā vastu samācaret //

In the Upohana one should apply according to the requirements, the *śuṣkāksaras* like *digle digle* always ending in *jhaṇṭu,* and there should always be sixteen short syllables between these two sets of long ones. After performing the Upohana one should sing a song with meaning.

8-10 (B.193-195; G.183-185); 11 (B.196-202; G.186-192). 12-14 (B.196-202; G.186-192). 1. G. तथा 2. G. यथा वा। 3. B. यथा.

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उत्थापन्यां प्रयोगोऽस्ति कलाकालसमन्वितः। अक्षराणां कलायास्तु गुरुलाघवमेव च।। 15।।
पूर्वं तु कथितं यस्यात् तस्माशाभिहितं पुनः। देवं विभुं त्रिभुवनाधिपतिं कैलासपर्वत-
गुहाभिरतम्।। 16।।
शैलेन्द्रराजतनयादयितं मूर्ध्ना नतोऽस्मि त्रिपुरान्तकरम्।

utthāpanyāṁ prayogo'sti kalākālasamanvitaḥ / akṣarāṇāṁ kalāyāstu gurulāghavameva ca // pūrvaṁ tu kathitaṁ yasyāt tasmāśābhihitaṁ punaḥ / devaṁ vibhuṁ tribhuvanādhipatiṁ kailāsaparvataguhābhiratam // śailendrarājatanayādayitaṁ mūrdhnā nato'smi tripurāntakaram /

The singing of the Utthāpanī Dhruvā should always have regulated time in their Kalās, and these should include regulated long and short syllables in their (proper) Kalās. As these have been mentioned before, we do not repeat them here.

Example : See text

Trans : I bow with my head to the Supreme Being who is the lord of the three worlds, likes to reside in the caves of Kailāsa mountain, is the beloved one of the daughter of the king of mountain, and is the killer of Tripura.

[1]एवमुत्थापनी कार्या पूर्वरङ्गे प्रयोक्तृभिः।। 17।। अतोऽन्यत् परिवर्तायां लक्षणं संविधीयते।

evamutthāpanī kāryā pūrvaraṅge prayoktṛbhiḥ // ato'nyat parivartāyā lakṣaṇaṁ saṁvidhīyate /

Producers should sing in this manner the Utthāpānī Dhruvā in the Preliminaries. The characteristics of the Parivartanī Dhruvā which are different have also been prescribed.

अस्यास्तूपोहनं कार्यं षट्कलं परिसंख्यया।। 18।।
आदौ दिग्ले त्रिरुक्तिस्तु अन्ते झण्डुं सदा भवेत्। मध्ये लघ्वक्षराण्येव द्वादशैव प्रयोजयेत्।। 19।।

asyāstṛpohanaṁ kāryaṁ ṣaṭkalaṁ parisaṁkhyayā // ādau digle triruktistu ante jhaṇḍuṁ sadā bhavet / madhye laghvakṣarāṇyeva dvādaśaiva prayojayet //

Its Upohana should consist of eight Kalās, and it should begin with *digle* (thrice) and end always in *jhaṇṭu*, and there should be twelve short syllables between them. I shall speak of the order of long and short syllables of the song to be sung here.

वस्तुनोऽत्र प्रवक्ष्यामि गुरुलघ्वक्षरक्रमम्। द्वौ चादौ च चतुर्थं च अष्टमं दशमं तथा।। 20।।
चतुर्दशं पञ्चदशं पादे गुर्वक्षराणि तु। सा ध्रुवा परिवर्ताख्या त्रिलया त्रियतिस्तथा।। 21।।
परिवर्तास्तु चत्वारः पाणयस्त्रय एव च।

vastuno'tra pravakṣyāmi gurulaghvakṣarakramam / dvau cādau ca caturthaṁ ca aṣṭamaṁ daśamaṁ tathā // caturdaśaṁ pañcadaśaṁ pāde gurvakṣarāṇi tu / sā dhruvā parivartākhyā trilayā triyatistathā // parivartāstu catvāraḥ pāṇayastraya eva ca /

15-17 (B.196-202; G.186-192). 18-21 (B.203-212 ; G. 193-202).

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In all its feet it should have long syllables in the first, second, fourth, eighth, tenth, fourteenth and fifteenth places.

The Parivartani Dhruvā should follow three Layas (tempo) and three Yatis. And it should also have four walking-rounds (*parivarta*). The Walking-round in the Preliminaries should consist of four Sannipātas made up of thirty-two Kalās.

चतुर्भिः सन्निपातैस्तु द्वात्रिंशत्कलिकान्विताः ।। 22 ।।

यथा-

चन्द्रार्धभूषणजटं वरं वृषभकेतुं कैलासपर्वतनिवासिनं सुरवरिष्ठम्। [1]शैलेन्द्रराजतनयाप्रियं प्रमथनाथं मूर्ध्ना नतोऽस्मि त्रिपुरान्तकं परमयोनिम्[2] ।। 23 ।।

caturbhiḥ sannipātaistu dvātriṁśatkalikānvitāḥ //

yathā—

candrārdhabhūṣaṇajaṭaṁ varaṁ vṛṣabhaketuṁ kailāsaparvatanivāsinaṁ suravariṣṭham / śailendrarājatanayāpriyaṁ pramathanāthaṁ mūrdhnā nato'smi tripurāntakaṁ paramayonim //

Example : See text

Trans : I bow with my head to the Supreme Lord who has the bull as his banner, has the crescent as the ornament of his matted hairs, who lives in the Kailāsa mountain and is the greatest of gods, the beloved one of the daughter of the king of mountains, the master of the ghosts, the killer of the demon Tripura and is the only source of all.

पूर्वरङ्गे प्रयोक्तव्यः परिवर्त्तः प्रयोक्तृभिः।
अपकृष्टामिदानीं तु कथ्यमानां निबोधत। अस्यास्तूपोहनं कार्यं कलाभिः पञ्चभिर्युतम्।। 24 ।।

pūrvraṅge prayoktavya parivarttaḥ prayoktṛbhiḥ/ apakṛṣṭāmidānīṁ tu kathyamānāṁ nibodhata / asyāstūpohanaṁ kāryaṁ kalābhiḥ pañcabhiryutam //

Now listen about the Apakṛṣṭā Dhruvā which I am going to speak of. Its Upohana should consist of five Kalās.

दिग्ले दिग्ले पुनश्चायं झण्डुमस्य प्रयोजयेत्। अष्टावेव तु कार्याणि मध्ये लघ्वक्षराणि तु।। 25 ।।

digle digle punaścāyaṁ jhaṇḍumasya prayojayet / aṣṭāveva tu kāryāṇi madhye laghvakṣarāṇi tu //

Again one should sing *digle digle* and *jhaṇṭu*, and the short syllables coming between them should be eight in number.

तृतीयश्चैव षष्ठं तु [3]नवमैकादशे तथा। पादे [4]पञ्चदशं चैव षोडशं च भवेद् गुरु।। 26 ।।

tṛtīyaścaiva ṣaṣṭhaṁ tu navamaikādaśe tathā / pāde pañcadaśaṁ caiva ṣoḍaśaṁ ca bhaved guru //

(In all the feet of the song) it should have long syllables in the third, sixth, ninth, eleventh, fourteenth and sixteenth places.

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22 (B.203-212 ; G. 193-202). 23-26 (B. 206-212; G.196-202). 1. C. एवमुक्त्वा परीकार्या. 2. B. शैलाधिराज-
3. B. परमयोगिम् 4. G. नवमं द्वादशं.

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अष्टषष्ठगणैं [1]पादैरपकृष्टां विदुर्बुधाः। चतुर्भिः सन्निपातैश्च पाणिभिस्त्रिभिरेव च।। 27।।
aṣṭaṣaṣṭhagaṇai pādairapakṛṣṭāṁ vidurbudhāḥ / caturbhiḥ sannipātaiśca pāṇibhistribhireva ca //

In the Apakṛṣṭā Dhruvā there should be feet with sixty-eight gaṇas, and it will be sung with four Sannipātas and with three Pāṇis.

यथा–
वरदं [2]सगणं त्रिपुरान्तरकं वृक्षभकेतुं गजचर्मषटं [3]विषमेक्षणं [4]त्रिभुवननाथम्। [5]भुजङ्गाभरणं जगतां [6]महितं भुवनयोनिं प्रणतोऽस्मि [7]भवन्तमुमाधिपतिमसितकण्ठम्।। 28।।
varadaṁ saganaṁ tripurāntarakaṁ vṛkṣabhaketuṁ gajacarmaṣaṭaṁ viṣamekṣaṇaṁ tribhuvananātham / bhujaṅgābharaṇaṁ jagatāṁ mahitaṁ bhuvanayoniṁ praṇato'smi bhavantamumādhipatimasitakaṇṭham //

Example : See text

Trans : I bow with my head to you who is the giver of boons, accompanied with the hosts of spirits, is the killer of Tripura, has the bull as his banner, hide of the elephant as his cloth, has three eyes, is the lord of the three worlds, has serpents as his ornaments, is adored by the worlds, is the origin of the universe, is the husband of Umā and has the blue throat.

तृतीयं चैव षष्ठं च गुरु [8]पादे त्रयोदशम्। चतुर्गणसमायुक्ता सा कार्या त्वड्डिता ध्रुवा।। 29।।
तत्राप्युपीहनं कार्यं चतुष्कलसमन्वितम्। अड्डिताया प्रयोगज्ञैरन्ते झण्डुविभूषितम्।। 30।।
दिग्ले दिग्ले ततश्चैव [9]कार्यमन्ते सदा बुधैः। चत्वार्येव तु कार्याणि [10]मध्यलघ्वक्षराणि तु।। 31।।
tṛtīyaṁ caiva ṣaṣṭhaṁ ca guru pāde trayodaśam / caturgaṇasamāyuktā sā kāryā tvaḍḍitā dhruvā // tatrāpyupīhanaṁ kāryaṁ catuṣkalasamanvitam / aḍḍitāyā prayogajñairante jhaṇḍuvibhūṣitam // digle digle tataścaiva kāryamante sadā budhaiḥ / catvāryeva tu kāryāṇi madhyalaghvakṣarāṇi tu //

The Aḍḍitā Dhruvā should consist of four gaṇas, and its Upohana should consist of four Kalās and include *digle digle* ending in *jhaṇṭu*, and the short syllables in the middle should be four in number.

यथा–प्रवरं वरदं [11]प्रमथगणपतिं गजचर्मपटं [12]मुनिजनमहितम्। उमया सहितं [13]भुजगवलयितं प्रणतोऽस्मि शिवं [14]त्रिभुवनमहितम्।। 32।।
pravaraṁ varadaṁ pramathaganapatiṁ gajacarmapaṭaṁ munijanamahitam / umayā sahitaṁ bhujagavalayitaṁ praṇato'smi śivaṁ tribhuvanamahitam //

Example : See text

Trans : I bow to Śiva who is the greatest giver of boons, lord of the ghosts,

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27 (B. 206-212; G.196-202). 28-32 (B.213-217; G.203-207) 1. G. सप्तदशं. 2. B.G. -रवकृष्टविर्बुधाः Bn. -रवकृष्टं विदु- 3. G. सगणां त्रिपुरान्ताकरं 31-32. 4. G. वृषभेक्षणं 5. B. भुवननाथम् 6. B. भुजगा 7. B. हितं G. सहितं 8. G. मुमाधिपतिं. 9. G. पदे. C. पाद. 10. B. कार्यमन्ते. 11. C. मध्य. 12. B. प्रणमाम सततं. G. प्रणमत सततं 13. B.G. मुनिजन (गण) सहितम्. 14. B. वलयितं.

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has a hide of the elephant as his cloth, is adored by the sages, along with Umā, has serpents as his bangles and is worshipped by the three worlds.

प्रयोज्या ह्यड्डिता त्वेवं पूर्वरङ्गे यथार्थतः। अतः परं प्रवक्ष्यामि [1]विक्षिप्तायास्तु लक्षणम्।। 33।।

prayojyā hyaḍḍitā tvevaṁ pūrvaraṅge yathārthataḥ / ataḥ paraṁ pravakṣyāmi vikṣiptāyāstu lakṣaṇam //

In this way one should sing the Aḍḍitā Dhruvā in the Preliminaries. I shall speak hereafter about the marks of the Vikṣiptā Dhruvā.

तृतीयं चैव षष्ठं च नवमं दशमं तथा। गुर्वक्षराणि पादे तु यस्यां विक्षिप्तका तु सा।। 34।।

tṛtīyaṁ caiva ṣaṣṭhaṁ ca navamaṁ daśamaṁ tathā / gurvakṣarāṇi pāde tu yasyāṁ vikṣiptakā tu sā //

When in its feet there will be long syllables in the third, sixth, ninth and tenth places, it is called the Vikṣiptā Dhruvā.

दिग्लैस्त्रिभिर्गुणैर्युक्ताः पादास्तस्या भवन्ति हि। त्रिकलं चापि निर्दिष्टमुपोहनमतः परम्।। 35।।

diglaistribhirguṇairyuktāḥ pādāstasyā bhavanti hi / trikalaṁ cāpi nirdiṣṭamupohanamataḥ param //

Its Pātakalā will consist of three-fold *digle,* and its Upohana is to have three Kalās in its Tāla.

दिग्ले दिग्ले पुनः कार्यमन्ते झण्डुं प्रयोक्तृभिः। लघ्वक्षरैर्विहीनं तु विक्षिप्तोपोहनं भवेत्।। 36।।

digle digle punaḥ kāryamante jhaṇḍuṁ prayoktṛbhiḥ / laghvakṣarairvihīnaṁ tu vikṣiptopohanaṁ bhavet //

This Upohana is to be made up of *digle digle* ending in *jhaṇṭu* and there should be no short syllables.

यथा-

[2]त्रिपुरान्तकरं [3]बहुलीलं उमया सहितं बहुरूपम्। भुजगाभरणं त्रिपुरान्तं प्रणमामि सदा परमीशम्।। 37।।

tripurāntakaraṁ bahulīlaṁ umayā sahitaṁ bahurūpam / bhujagābharaṇaṁ tripurāntaṁ praṇamāmi sadā paramīśam //

Example : See text

Trans : I always bow to the Great Lord together with Umā, the killer of Tripura, who has many exploits and various forms, has the serpents as his ornaments and who destroyed the three cities.

एवं सर्वा ध्रुवा कार्या युग्मौजकृतगीतिका। आचार्यबुद्ध्या कर्तव्या पूर्वरङ्गे यथाविधि।। 38।।

evaṁ sarvā dhruvā kāryā yugmaujakṛtagītikā / ācāryabuddhyā kartavyā pūrvaraṅge yathāvidhi //

33-38 (B.218-224; G.208-214) 1. B.G. त्रिभुवन सहितम्. Bd. -नमितम् 2. G. विक्षिप्तायां. 3. G. त्रिपुरान्तक्षरां. 3. G. बहुलीलां.

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All the Dhruvās made up of Gītikās should be sung in the Preliminaries with Caturasra and Tryasra Tālas according to the direction of the masters.

एवं यः कथितः सम्यक् पूर्वरङ्गस्त्रिधा मया। किमन्यत् संप्रवक्ष्यामि यद्वामीष्टं द्विजोत्तमाः।। 39।।

evaṁ yaḥ kathitaḥ samyak pūrvaraṅgastridhā mayā / kimanyat saṁpravakṣyāmi yadvāmīṣṭaṁ dvijottamāḥ //

I have finished speaking in due manner to you about the kind of the Preliminaries, what else do you desire me to speak to you?

।। इति भारतीये नाट्यशास्त्रे कौहलीयं पूर्वरङ्गविधानं
नाम पञ्चमोऽध्याय-परिशिष्टम्।।

// iti bhāratīye nāṭyaśāstre kauhalīyaṁ pūrvaraṅgavidhānaṁ
nāma pañcamo'dhyāya-pariśiṣṭam //

Here ends the Appendix to the Chapter V of the Nāṭyaśāstram, which treats of the Preliminaries according to the school of Kohala or of Nandin.

39 (B.218-224; G.208-214)

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षष्ठोऽध्यायः (6)

रसाध्यायः

Chapter - VI

SENTIMENTS

• THE SAGES QUESTION •

पूर्वरङ्गविधिं श्रुत्वा पुनराहुर्महत्तमाः। मुनयो भरतं सर्वे प्रश्नान् पञ्च[1] ब्रवीहि नः॥1॥
ये रसा इति पठ्यन्ते नाट्ये नाट्यविचक्षणैः। रसत्वं केन वा तेषां एतदाख्यातुमर्हसि॥2॥
भावाश्चैव कथं प्रोक्ता किं वा ते[2] भावयन्ति हि। संग्रहं कारिकां चैव निरुक्तं चैव तत्त्वतः॥3॥
pūrvaraṅgavidhiṁ śrutvā punarāhurmahattamāḥ / munayo bharataṁ sarve praśnān pañca bravīhi naḥ // ye rasā iti paṭhyante nāṭye nāṭyavicakṣaṇaiḥ / rasatvaṁ kena vā teṣāṁ etadākhyātumarhasi // bhāvāścaiva kathaṁ proktā kiṁ vā te bhāvayanti hi / saṅgrahaṁ kārikāṁ caiva niruktaṁ caiva tattvataḥ //

After hearing about the rules regarding the Preliminaries, the great sages continued their inquiries and said to Bharata, "Answer five of our questions. Explain how the Sentiment enumerated by experts in dramatic art attain their [special] qualities. And why are the *bhāvas* (Psychological States, lit. feelings) so called, and what do they *bhāvayanti* (make us feel)? Besides these, what are the real meanings of terms, such as, Digest (*saṁgraha*)[1], Memorial Verse (*kārikā*) and Etymology (*nirukta*)"?

• BHARATA ANSWERS •

तेषां तु वचनं श्रुत्वा मुनीनां भरतो मुनिः। प्रत्युवाच पुनर्वाक्यं रसभावविकल्पनम्॥4॥
teṣāṁ tu vacanaṁ śrutvā munīnāṁ bharato muniḥ / pratyuvāca punarvākyaṁ rasabhāvavikalpanam //

At these words of the sages, Bharata continued speaking, and mentioned in reply to their question the distinction between the Sentiments and the Psychological States.

अहं वः कथयिष्यामि निखिलेन तपोधनाः। संग्रहं कारिकां चैव निरुक्तं च यथाक्रमम्॥5॥
न शक्यमिह नाट्यस्य गन्तुमन्तं कथञ्चन। कस्माद् बहुत्वाद् ज्ञानानां शिल्पानां चाप्यनन्ततः॥6॥
एकस्यापि न वै शक्यमन्तं ज्ञानार्णवस्य हि। गन्तुं किमुत सर्वेषां ज्ञानानामर्थतत्त्वतः॥7॥
ahaṁ vaḥ kathayiṣyāmi nikhilena tapodhanāḥ / saṁgrahaṁ kārikāṁ caiva

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1-3 (B.G. *same*) 1. B. अभिधनस्व 2. B. भावयन्त्यपि, 4-7 (B.G. *same*)

1. For an assumed chronology of *saṁgraha, kārikā, nirukta, sūtra* and *bhāṣya* mentioned here see S.K. De, Skt. Poetics, Vol. I, pp. 28ff.

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niruktaṁ ca yathākramam // na śakyamiha nāṭyasya gantumantaṁ kathañcana / kasmād bahutvād jñānānāṁ śilpānāṁ cāpyanantataḥ // ekasyāpi na vai śakyamantaṁ jñānārṇavasya hi / gantuṁ kimuta sarveṣāṁ jñānānāmarthatattvataḥ //

And then he said, "O sages, I shall tell you in detail and in due order about the Digest, the Memorial Verse and the Etymology. I am not able by any means to exhaust all the topic about drama; for knowledge,[1] and arts and crafts[2] connected with it are respectively manifold and endless in number. And as it is not possible to treat exhaustively (lit. to go to the end of) even one of these subject which are [vast] like an ocean, there cannot be any question of mastering them all.

[1]किन्त्वल्पसूत्रगूढार्थमनुमानप्रसाधकम्। नाट्यस्यास्य प्रवक्ष्यामि रसभावादिसंग्रहम्॥ 8॥
kintvalpasūtragūḍhārthamanumānaprasādhakam / nāṭyasyāsya pravakṣyāmi rasabhāvādisaṁgraham //

[Hence] I shall tell you about the Digest on Sentiments, Psychological States and such other matters, which has its contents embodied in a small number of Sūtras but which promotes inference [in connection with the subject].

• DIGEST MEMORIAL VERSE AND ETYMOLOGY DEFINED •

विस्तरेणोपदिष्टानामथानां सूत्रभाष्ययोः। निबन्धो यः समासेन संग्रहं तं विदुर्बुधाः॥ 9॥
vistareṇopadiṣṭānāmathānāṁ sūtrabhāṣyayoḥ / nibandho yaḥ samāsena saṁgrahaṁ taṁ vidurbudhāḥ //

When subjects taught in detail have been compressed and brought together in [a number of] Sūtras and their Bhāṣyas (commentary), these constitute according to the learned a Digest.

रसा भावा ह्यभिनया धर्मीवृत्तिप्रवृत्तयः। सिद्धिस्वरास्तथातोद्यं गानं रङ्गश्च संग्रहः[2]॥ 10॥
rasā bhāvā hyabhinayā dharmīvṛttipravṛttayaḥ / siddhisvarāstathātodyaṁ gānaṁ raṅgaśca saṁgrahaḥ //

The Digest [of the Nāṭyaveda treats] the Sentiments, the Psychological States, the Historic Representation, the Practices (*dharmī*), the Styles (*vṛtti*), Local Usages (*pravṛtti*), Success (*siddhī*), the notes (*svara*), the instrumental music (*ātodya*), songs and the stage.

अल्पाभिधानेनार्थो यः समासेनोच्यते बुधैः। सूत्रतः सा तु[3] विज्ञेया कारिकाऽर्थप्रदर्शिनी॥ 11॥
alpābhidhānenārtho yaḥ samāsenocyate budhaiḥ / sūtrataḥ sā tu vijñeyā kārikā'rthapradarśinī //

When a rule (lit. meaning) is explained (lit. uttered) briefly in a Sūtra with a

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8. G. किं पुनः सर्वेषां 1. Bd.C. सूत्रगूढा- B.G. सूत्रग्रन्थाः- 10 (B.G. *same*). 2. B. reads after this उपचारस्तथा विप्रा मण्डपाश्चेति सर्वशः। त्रयोदशविधो ह्येष ह्यादिष्टो नाट्य-संग्रहः. 11 (B.12; G.11). 3. G. मन्तव्या.

1. *jñānāni vyākaraṇādini śāstrāṇi* (Ag).
2. *śilpāni citrapustādi-karmāṇi* (Ag).

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minimum (lit. small) number of words, it is called the Memorial Verse which shows the meaning [of the rule clearly].[1]

नानानामाश्रयोत्पन्नं निघण्टुं निगमान्वितम्। धात्वर्थहेतुसंयुक्तं नानासिद्धान्तसाधितम्।। 12।।
स्थापितोऽर्थो भवेद्यत्र समासेनार्थसूचकः। धात्वर्थवचनेनेह निरुक्तं तत् प्रचक्षते।। 13।।
nānānāmāśrayotpannaṁ nighaṇṭuṁ nigamānvitam / dhātvarthahetusaṁyuktaṁ nānāsiddhāntasādhitam // sthāpito'rtho bhavedyatra samāsenārthasūcakaḥ / dhātvarthavacaneneha niruktaṁ tat pracakṣate //

Etymology is the definitive meaning which arises in connexion with various nouns, is helped by dictionaries (lit. vocabularies) and the rules of grammatical interpretation, includes the significance of the root involved as well as the reasons modifying it, and is helped by various findings [of Śāstras]. and this meaning [of a noun] is established [mainly] from a consideration of its root [and *pratyaya* or affix].

संग्रहो यो मया प्रोक्तः समासेन द्विजोत्तमाः। विस्तरं तस्य वक्ष्यामि संनिरुक्तं सकारिकम्।। 14।।
saṁgraho yo mayā proktaḥ samāsena dvijottamāḥ / vistaraṁ tasya vakṣyāmi saṁniruktaṁ sakārikam //

O the best of Brahmins, [the subjects included into] the Digest which I mentioned earlier, will now be discussed in detail with the necessary Memorial Verses and Etymologies connected with them.

• EIGHT SENTIMENTS •

शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः। बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः।। 15।।
śṛṅgārahāsyakaruṇā raudravīrabhayānakāḥ / bībhatsādbhutasaṁjñau cetyaṣṭau nāṭye rasāḥ smṛtāḥ //

The eight Sentiments[2] recognized in drama are as follows : Erotic (*śṛṅgāra*), Comic (*hāsya*), Patheric (*karuṇa*), Furious (*raudra*), Heroic (*vīra*), Terrible (*bhayānaka*), Odious (*bībhatsa*) and Marvellous (*adbhuta*)[3].

एते ह्यष्टौ रसाः प्रोक्ता दुहिणेन महात्मना। पुनश्च भावान् वक्ष्यामि स्थायिसञ्चारिसत्त्वजान्।। 16।।
ete hyaṣṭau rasāḥ proktā durhiṇena mahātmanā / punaśca bhāvān vakṣyāmi sthāyisañcārisattvajān //

These eight are the Sentiments named by Druhiṇa (Brahmā). I shall now speak of the Durable and the Complementary Psychological States and the Sāttvika ones.[4]

• DURABLE PSYCHOLOGICAL STATES •

रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा। जुगुप्सा विस्मयश्चेति स्थायिभावा प्रकीर्तिताः।। 17।।

12-13 (B.13-14; G.12-13). 14-17. (B.15-18; G.14-17).

1. One additional characteristic of the *kārikā* may be that it should be generally composed in metres like *āryā* or *anuṣṭup*, e.g. the *Sāṁkhyakārikā*.
2. *rasa*—A.K. Coomaraswamy is for translating the word as 'flavour' (MG. p. 17).
3. Later writers on Skt. poetics add one more *rasa* (śānta) to this number.
4. *bhāva*—A.B. Keith translates this word as 'feeling' or 'emotion.' See Skt. Drama, p. 319. A.K. Coomaraswamy and others translate it as "mood" (*loc.cit.*). Haas translates it as 'State.' See DR. p. 108.

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ratirhāsaśca śokaśca krodhotsāhau bhayaṁ tathā / jugupsā vismayaśceti sthāyibhāvā prakīrtitāḥ //

The Durable Psychological States (*sthāyibhāva*)[1] are known to be the following: love, mirth, sorrow, anger, energy, terror, disgust and astonishment.

निर्वेदग्लानिशङ्काख्यास्तथासूयामदश्रमाः। आलस्यं चैव दैन्यं च चिन्ता मोहः स्मृतिर्धृतिः॥ 18॥
व्रीडा चपलता हर्ष आवेगो जडता तथा। गर्वो विषाद औत्सुक्यं निद्रापस्मार एव च॥ 19॥
सुप्तं प्रबोधोऽमर्षश्चाप्यवहित्थमथोग्रता। मतिर्व्याधिरथोन्मादस्तथा मरणमेव च॥ 20॥
त्रासश्चैव वितर्कश्च विज्ञेया व्यभिचारिणः। त्रयस्त्रिंशदमी भावाः समाख्यातास्तु नामतः॥ 21॥

nirvedaglāniśaṅkākhyāstathāsūyāmadaśramāḥ / ālasyaṁ caiva dainyaṁ ca cintā mohaḥ smṛtirdhṛtiḥ // vrīḍā capalatā harṣa āvego jaḍatā tathā / garvo viṣāda autsukyaṁ nidrāpasmāra eva ca // suptaṁ prabodho'marṣaścāpyavahitthamathogratā / matirvyādhirathonmādastathā maraṇameva ca // trāsaścaiva vitarkaśca vijñeyā vyabhicāriṇaḥ / trayastriṁśadamī bhāvāḥ samākhyātāstu nāmataḥ //

The thirtythree complementary Psychological States (*vyabhicāribhāva*)[2] are known to be the following: discouragement, weakness, apprehension, envy, intoxication, weariness, indolence, depression, anxiety, distraction, recollection, contentment, shame, inconstancy, joy, agitation, stupor, arrogance, despair, impatience, sleep, epilepsy, dreaming, awakening, indignation, dissimulation, cruelty, assurance, sickness, insanity, death, fright and deliberation. These are defined by their names.

• EIGHT SĀTTVIKA STATES •

स्तम्भः स्वेदोऽथ रोमाञ्चः स्वरसादोऽथ वेपथुः। वैवर्ण्यमश्रुप्रलय इत्यष्टौ सात्त्विकाःस्मृताः॥ 22॥

stambhah edo'tha romāñcaḥ svarasādo'tha vepathuḥ / vaivarṇyamaśrupralaya ityaṣṭau sāttvikāḥ smṛtāḥ //

Paralysis, Perspiration, Horripilation, Change of Voice, Trembling, Change of Colour, Weeping and Fainting are the eight Sāttvika States.[3]

• FOUR KINDS OF HISTRONIC REPRESENTATION •

आङ्गिको वाचिकश्चैव आहार्यः सात्त्विकस्तथा। चत्वारोऽभिनया ह्येते विज्ञेयानाट्यसंश्रयाः॥ 23॥

18-23 (B.19-24; G.18-23).

1. *sthāyibhāva*—Keith translates the term as 'dominant emotion' (Skt. Drama) and Haas as 'Permanent State' (DR.) and others as 'permanent mood' (*e.g.* S.K. De, Skt. Poetics, Vol. II, p. 26).
2. These are also known as *sañcāri-bhāva* which was translated as 'transitory emotion or mood'. See SD.
3. *sāttvika-bhāva*—The word *sāttvika* cannot be properly translated into English. Keith does not make any such attempt (see Skt. Drama). Haas translates the *sāttvika-bhāva* as 'Involuntary States.' But this seems to be very misleading. For the NŚ. takes sattva to be connected with *manas*, (see VII 93), and most of the later writers follow this work in this respect. So the author of the ND. (III. 153) writes अवहितं मनः सत्त्वं तत् प्रयोजनं हेतुरस्येति सात्त्विकः; मनोऽनवधाने हि न शक्यन्त

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āṅgiko vācikaścaiva āhāryaḥ sāttvikastathā / catvāro'bhinayā hyete vijñeyā nāṭyasaṁśrayāḥ //

Four kinds of Histronic Representation are Gestures (*āṅgika*)[1], Words (*vācika*)[2], Dresses and Make-up (*āhārya*)[3], and the Representation of the Sattva (*sāttvika*).[4]

• TWO PRACTICES •

लोकधर्मी नाट्यधर्मी धर्मीति तु द्विविधाः स्मृतः । भारती सात्त्वती चैव कैशिक्यारभटी तथा ।। 24 ।।

lokadharmī nāṭyadharmī dharmīti tu dvividhaḥ smṛtaḥ / bhāratī sāttvatī caiva kaiśikyārabhaṭī tathā //

Practice of Representation (*dharmī*) in a dramatic performance is twofold: realistic (*lokadharmī*, lit. popular) and coventional (*nāṭyadharmī*, lit. theatrical).

• FOUR STYLES •

And the Verbal (*bhāratī*), the Grand (*sāttvatī*), the Graceful (*kaiśikī*) and the Energetic (*ārabhatī*), are the four Styles.[5]

• FOUR LOCAL USAGES •

चतस्रो वृत्तयो ह्येता यासु नाट्यं प्रतिष्ठितम् । आवन्ती दाक्षिणात्या च तथा चैवोड्रमागधी ।। 25 ।।
पाञ्चाली मध्यमा चैव ज्ञेया नाट्यप्रवृत्तयः । दैविकी मानुषी चैव सिद्धिः स्याद्विविधैव च ।। 26 ।।

catasro vṛttayo hyetā yāsu nāṭyaṁ pratiṣṭhitam / āvantī dākṣiṇātyā ca tathā caivoḍramāgadhī // pāñcālī madhyamā caiva jñeyā nāṭyapravṛttayaḥ / daivikī mānuṣī caiva siddhiḥ syādvividhaiva ca //

• SUCCESS •

Āvanti, Dākṣiṇātyā, Oḍra, Māgadhī and Pañcālamadhyamā are the four Local Usages (*pravṛtti*)[6] in a dramatic performance.

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24 (B.25-26a; G.24-25). 25-26 (B.26b-27; G.26-27a).
एव स्वरभेदादयो नाट्येन दर्शयितुम् । The NŚ. has also a definition of *sattva* which is as follows : देहात्मकं भवेत् सत्त्वम् (XXIV, 7). The author of the BhP. elaborately defines the term *sattva* and discusses the psychological process connected with its use; see (pp. 13-14). Viśvanātha in his SD. (164) defines *sattva* as follows : सत्त्वं नाम सातमविश्रामप्रकाशकरो कश्चनान्तरो धर्मः ।

1. *āṅgikā*—means Gestures of special kind defined in the *śāstra;* see VIII-XII.
2. *vācika*—means words suitable for representation of the different States (*bhāva*) composed by the playwright. See XV-XXII.
3. See XXIII.
4. See XXIV.
5. *dharmī*—This word has not been very correctly used. But the meaning is clear; for details about *dharmi* see XIII, 69-81.
6. *pravṛtti*–Haas translates *vṛttis* as Styles of Procedure (DR. p. 67) . The four Styles are translated by him as Eloquent (bhārati), Grandiose (*sāttvati*), Gay (*kaiśiki*) and Horrific (*ārabhaṭi*). We follow Keith's translation (Skt. Drama, p. 326). For details about *vṛttis* see XXII, 1ff.

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The Success[1] in the dramatic performance is of two kinds: divine (*daivikī*) and human (*mānuṣī*).

• NOTES •

शारीरा वैणवाश्चैव सप्त षड्जादयः स्वराः[1]। ततं चैवावनद्धं च घनं सुषिरमेव च॥ 27॥
चतुर्विधं च विज्ञेयमातोद्यं लक्षणान्वितम्। ततं तन्त्रीगतं ज्ञेयमवनद्धं तु पौष्करम्॥ 28॥
धनस्तु तालो विज्ञेयः सुषिरो वंश एव च।
śārīrā vaiṇavāścaiva sapta ṣaḍjādayaḥ svarāḥ/ tataṁ caivāvanaddhaṁ ca ghanaṁ suṣirameva ca// caturvidhaṁ ca vijñeyamātodyaṁ lakṣaṇānvitam/ tataṁ tantrīgataṁ jñeyamavanaddhaṁ tu pauṣkaram// dhanastu tālo vijñeyaḥ suṣiro vaṁśa eva ca/

And [musical] notes such as, Ṣaḍaja, Ṛṣabha etc. are seven[2] in number, and they fall into two groups: human (*śārīrā*, lit. from body) and instrumental (*vaiṇava*, lit. from the Viṇā).[3]

• FOUR KINDS OF MUSICAL INSTRUMENT •

The musical instruments are of four kinds[4]; stringed (*tata*) covered (*avanaddha*), solid (*ghana*), and hollow (*suṣira*). Among these the 'stringed means an instrument with strings, the 'covered' means a drum, the 'solid' a cymbal and the 'hollow' a flute.

• FIVE KINDS OF DHRUVĀ •

प्रवेशाक्षेपनिष्कामप्रासादिकमथान्तरम्[2]॥ 29॥
गानं पञ्चविधं ज्ञेयं ध्रुवायोगसमन्वितम्। चतुरस्रो विकृष्टश्च रङ्गस्त्र्यस्रश्च कीर्तितः॥ 30॥
praveśākṣepaniṣkāmaprāsādikamathāntaram// gānaṁ pañcavidhaṁ jñeyaṁ dhruvāyogasamanvitam/ caturasro vikṛṣṭaśca raṅgastryasraśca kīrtitaḥ//

Songs which relate to Dhruvās are of five kinds[5] entering (*praveśa*), casual (*ākṣepa*), going out (*niṣkrama*), pleasing (*prāsādika*), and intermediate (*āntara*). And the play-house is of three types : oblong, square and triangular.

एवमेषोऽल्पसूत्रार्थो व्यादिष्टो नाट्यसङ्ग्रहः। अतः परं प्रवक्ष्यामि सूत्रग्रन्थविकल्पनम्॥ 31॥
evameṣo'lpasūtrārtho vyādiṣṭo nāṭyasaṅgrahaḥ/ ataḥ paraṁ pravakṣyāmi sūtragranthavikalpanam//

27-29 (B.28a; 29-30, G.27b-29, 30a). 1. B. adds after 27a निषादर्षभ गान्धारमध्यमपञ्चमधैवताः. 29-30 (B. 31, 33a; G.30b-31a). 2. B. adds after 29 उत्तमाधम मध्यमा च प्रकृति-स्त्रिविधा स्मृता। बाह्याभ्यन्तर-सम्भूतमुपचारद्वयं भवेत्. 31 (B.33b-34 *prose;* G.31 and *prose*).

1. *pravṛtti*—Haas translates this word as 'Local Characteristics,' (See DR, p. 74). The five geographical names (Avanti, Dākṣinātya, Oḍra, Magadha and Pañcāla) indicate that these were the parts of India where dramatic show gained special popularity. For details about *pravṛttis* see XIV, 36-56.
2. *siddhi* (success)—For details about the Success see XXVII, 1ff.
3. See XXVIII, 21, 10.
4. See XXVIII, 1-2.
5. See XXXII, 60 ff.

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So much about the Digest on drama giving its contents (lit. meaning) by a small number of Sūtras (concise rules). I shall now speak about contents of the Sūtra-work.

• SENTIMENTS EXPLAINED •

तत्र रसानेव तावदादावभिधास्यामः। न हि रसादृते कश्चिदप्यर्थः प्रवर्तते। तत्र विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः। को वा दृष्टान्त इति चेत्–उच्यते यथा नानाव्यञ्जनौषधिद्रव्यसंयोगाद्रसनिष्पत्तिः[1], तथा नानाभावोपगमाद्रसनिष्पत्तिः। यथा हि गुडादिभिर्द्रव्यैर्व्यञ्जनैरोषधीभिश्च षड् रसा निर्वर्त्यन्ते, एवं नानाभावोपहिता अपि स्थायिनो भावा रसत्वमाप्नुवन्ति।[2] अत्राह–रस इति कः पदार्थ? उच्यते आस्वाद्यत्वात्। कथमास्वाद्यते[3] रसः? अत्रोच्यते–यथाहि नानाव्यञ्जनसंस्कृतमन्नं भुञ्जाना रसानास्वादयन्ति सुमनसः पुरुषा हर्षादींश्चाप्यधिगच्छन्ति, तथा नानाभावाभिनयव्यञ्जितान् वागङ्गसत्त्वोपेतान् स्थायिभावानास्वादयन्ति सुमनसः प्रेक्षका हर्षादींश्चाधिगच्छन्ति। 'तस्मान् नाट्यरसाः' इति व्याख्याता। अत्रानुर्वश्यौ श्लोकौ भवतः–

In that connexion I shall first of all explain the Sentiments (*rasa*). No [poetic] meaning proceeds [from speech without [any kind of] Sentiment. Now the Sentiment is produced (*rasa-niṣpattiḥ*) from a combination (*saṁyoga*)[1] of Determinants (*vibhāva*), Consequents (*anubhāva*) and Complementary Psychological States (*vyabhicāri-bhāva*). Is there any instance [parallel to it]. [Yes], it is said that, as taste (*rasa*) results from a combination of various spices, vegetables and other articles, and as six tastes are produced by articles such as, raw sugar or spices or vegetables, so the Durable Psychological States (*sthāyībhāva*), when they come together with various other Psychological States, attain the quality of a Sentiment (*i.e.* because Sentiment). Now one enquires, "What is the meaning of the word *rasa*"? It is said in reply [that *rasa* is so called] because it is capable of being tasted (*āsvādyate*). How is *rasa* tasted? [In reply] it is said that just as well disposed persons while eating food cooked with many kinds of spice, enjoy (*āsvādayanti*) its tastes, and attain pleasure and satisfaction, so the cultured people taste the Durable Psychological States while they see them represented by an expression of the various Psychological States with Words, Gestures and the Sattva, and derive pleasure and satisfaction. Thus is explained [the Memorial Verse ending with] *tasmān nāṭyarasā iti*.[2] For in this connexion there are two traditional couplets.

यथा बहुद्रव्ययुतैर्व्यञ्जनैर्बहुभिर्युतम्। आस्वादयन्ति भुञ्जाना भक्तं भक्तविदो जनाः॥ 32॥
भावाभिनयसंयुक्ताः स्थायिभावांस्तथा बुधाः। आस्वादयन्ति मनसा तस्मान्नाट्यरसाःस्मृताः॥ 33॥

yathā bahudravyayutairvyañjanairbahubhiryutam / āsvādayanti bhuñjānā bhaktaṁ bhaktavido janāḥ // bhāvābhinayasaṁyuktāḥ sthāyibhāvāṁstathā budhāḥ / āsvādayanti manasā tasmānnāṭyarasāḥ smṛtāḥ //

Just as connoisseur of cooked food (*bhakta*) while eating food which has

1. G. adds after this तथा नाना भावोमगमाद्रसनिष्पत्तिः, but B. om. this. 2. G. ऋषय ऊचुः for अक्षाह. 3. G. आस्वाद्यो. 32-33 (B.35-37; G.32-33 *prose*).

1. The NŚ. nowhere explains the terms *niṣpatti* and *saṁyoga* of this definition and does not include the *sthāyibhāva* in it (the def.). Hence the theory of *rasa* has come to be interpreted differently in later times by Lollaṭa, Śaṅkuka, (Bhaṭṭa) Nāyaka and Abhinavagupta.
2. See below 33-34.

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been prepared from various spices and of the articles taste it, so the learned people taste in their heart (*manas*) the Durable Psychological States (such as love, sorrow etc.) when they are represented by an expression of the Psychological States with Gestures. Hence, these Durable Psychological States in a drama are called Sentiments.[1]

• RELATION BETWEEN SENTIMENTS AND PSYCHOLOGICAL STATES •

अत्राह–किं रसेभ्यो भावानामभिनिर्वृत्तिरुताहो भावेभ्यो रसानामिति? अत्र केषाञ्चिन्मतं परस्परसम्बन्धादेषामभिनिर्वृत्तिरिति। तन्न। कस्मात्? दृश्यते हि भावेभ्यो रसानामभिनिर्वृत्तिरिति, न तु रसेभ्यो भावानामभिनिर्वृत्तिरिति। भवन्ति चात्र श्लोकाः–

[2]Now one enquires, "Do the Psychological States come out of the Sentiments or the Sentiments come out of the Psychological States? On this point, some are of opinion that they arise from their mutual contact. But this is not so. Why?

It is apparent that the Sentiments arise from the Psychological States and not the Psychological States from the Sentiments. For [on this point] there are [traditioned] couplets such as.

नानाभिनयसम्बन्धान् भावयन्ति रसानिमान्। यस्मात्तस्मादमी भावा विज्ञेया नाट्ययोक्तृभिः।। 34।।
नानाद्रव्यैर्बहुविधैर्व्यञ्जनं भाव्यते यथा। एवं भावा भावयन्ति रसानभिनयैः सह।। 35।।
nānābhinayasambandhān bhāvayanti rasānimān / yasmāttasmādamī bhāvā vijñeyā nāṭyayoktṛbhiḥ // nānādravyairbahuvidhairvyañjanaṁ bhāvyate yathā / evaṁ bhāvā bhāvayanti rasānabhinayaiḥ saha //

The Psychological States are so called by experts in drama, for they make one feel (*bhāvayanti*) the Sentiments in connexion with various modes of dramatic representation. Just as by many articles of various kinds, auxiliary, cooked eatable (*vyañjana*)[3] is brought forth, so the Psychological States along with different kinds of Histrionic Representation will cause the Sentiments to be felt.

न भावहीनोऽस्ति रसो न भावो रसवर्जितः। परस्परकृता सिद्धिस्तयोरभिनये भवेत्।। 36।।
na bhāvahīno'sti raso na bhāvo rasavarjitaḥ / parasparakṛtā siddhistayorabhinaye bhavet //

There can be no Sentiment prior to (lit. without) the Psychological States, and no Psychological States without the Sentiments [following it], and during the Histrionic Representation they result from their interaction.

34-35 (B.38-39; G.34-35). 36 (B.40; G.36).

1. For a discussion on Bharata's theory of *rasa* see Skt. Poetics, Vol. II, pp. 25ff.
2. The reading of this passage seems to be confused.
   If it is really an instance of textual corruption it may be said to have been sanctified by time; for Bhoja who refuted Bharata's view on *bhāvas* giving rise to *rasas*, relied on this text. Cf. V. Raghavan, Śr. Pr. p. 26.
3. According to Indian practice, boiled rice is the principle food (*anna*), and the various preparations from vegetables, meat and fish are only auxiliary eatables (*vyañjana*).

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[1]व्यञ्जनौषधिसंयोगो यथान्नं स्वादुतां नयेत्। एवं भावा रसाश्चैव भावयन्ति परस्परम्॥ 37॥

vyañjanauṣadhisaṁyogo yathānnaṁ svādutāṁ nayet / evaṁ bhāvā rasāścaiva bhāvayanti parasparam //

Just as a combination of auxiliary cooked eatables (*vyañjana)* and rice, imparts good taste to the food [in totality], so the Psychological States and the Sentiments causes one another to manifest themselves (*bhāvayanti).*

यथा बीजाद् भवेद् वृक्षो वृक्षात् पुष्पं फलं यथा। तथा मूलं रसाः सर्वे ततो भावा व्यवस्थिताः॥ 38॥

yathā bījād bhaved vṛkṣo vṛkṣāt puṣpaṁ phalaṁ yathā / tathā mūlaṁ rasāḥ sarve tato bhāvā vyavasthitāḥ //

Just as a tree grows from a seed. And flowers and fruits from a tree, to the Sentiments are the source (lit. root) of all the Psychological States, and likewise the Psychological States exits [as the source of all the Sentiments].

• EIGHT SENTIMENTS FROM FOUR ORIGINAL ONES •

तदेषां रसानामुत्पत्तिवर्णदैवतनिदर्शनान्यभिव्याख्यास्यामः। तेषामुत्पत्तिहेतवश्चत्वारो रसाः। तद्यथाशृङ्गारो रौद्रो वीरो बीभत्स इति।

Now, we shall describe the origin, colours, [presiding] deities, and examples of these Sentiments. Sources of these [eight] Sentiments are the four [original] Sentiments *e.g.* Erotic, Furious, Heroic and Odious.[1]

अत्र–

शृङ्गाराद्धि भवेद्धास्यो रौद्रात्तु करुणो रसः। वीराच्चैवाद्भुतोत्पत्तिर्बीभत्साच्च भयानकः॥ 39॥

śṛṅgārāddhi bhaveddhāsyo raudrāttu karuṇo rasaḥ / vīrāccaivādbhutot-pattirbībhatsācca bhayānakaḥ //

The Comic [Sentiment] arises from the Erotic, the Pathetic from the Furious, the Marvellous from the Heroic, and the Terrible from the Odious.

शृङ्गारानुकृतिर्या तु स हास्य इति संज्ञितः। रौद्रस्यापि च यत् कर्म स ज्ञेयो करुणो रसः॥ 40॥
वीरस्यापि च यत् कर्म सोऽद्भुतः परिकीर्तितः। बीभत्सदर्शनं यच्च भवेत् स तु भयानकः॥ 41॥

śṛṅgārānukṛtiryā tu sa hāsya iti saṁjñitaḥ / raudrasyāpi ca yat karma sa jñeyo karuṇo rasaḥ // vīrasyāpi ca yat karma so'dbhutaḥ parikīrtitaḥ / bībhatsadarśanaṁ yacca bhavet sa tu bhayānakaḥ //

A mimicry of the Erotic [sentiment] is called the Comic,[2] and the result of

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37 (B.41; G.37). 1. G. संयोगाद. 38 (B.42 and *prose* 43; G.38 and *prose*) 1. B. adds after (śloka) एवमेते स्थायिभावा रससंज्ञाः प्रत्यवगन्तव्याः and before the *prose.* 39 (B.44; G.39). 40 (B.45-46; G.40-41). 41 (B.45-46; G.40-41).

1. Bhoja criticises this view of the author of the NŚ. in his Śr. Pr. See Ramaswamy Sastri, Bh.P. Introduction p. 28; also V. Raghavan, Śr. Pr. 27.
2. An example of this is the Prahasana.

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the Furious Sentiment is the Pathetic, the result of the Heroic Sentiment is called the Marvellous, and that which is Odious to see, results in the Terrible.

अथ वर्णाः-

श्यामो भवेत्तु शृङ्गारः सितो हास्यः प्रकीर्तितः। कपोतः करुणश्चैव रक्तो रौद्रः प्रकीर्तितः॥ 42॥
गौरो वीरस्तु विज्ञेयः कृष्णश्चापि भयानकः। नीलवर्णस्तु बीभत्सः पीतश्चैवाद्भुतः स्मृतः॥ 43॥

śyāmo bhavettu śṛṅgāraḥ sito hāsyaḥ prakīrtitaḥ / kapotaḥ karuṇaścaiva rakto raudraḥ prakīrtitaḥ // gauro vīrastu vijñeyaḥ kṛṣṇaścāpi bhayānakaḥ / nīlavarṇastu bībhatsaḥ pītaścaivādbhutaḥ smṛtaḥ //

The Erotic Sentiment is light green (*śyāma*), the Comic Sentiment white, the Pathetic (Sentiment) grey (*kapota*), the Furious Sentiment red, the Heroic (Sentiment) yellowish (*gaura*), the Terrible (Sentiment) black, the Odious (Sentiment) blue and the Marvellous (Sentiment) yellow.

अथ दैवतानि-

• PRESIDING DEITIES OF SENTIMENTS •

शृङ्गारो विष्णुदैवतो हास्यः प्रमथदैवतः। रौद्रो रुद्राधिदेवश्च करुणो यमदैवतः॥ 44॥
बीभत्सस्य महाकालः कालदेवो भयानकः। वीरो महेन्द्रदेवः स्यादद्भुतो ब्रह्मदैवतः॥ 45॥

śṛṅgāro viṣṇudaivato hāsyaḥ pramathadaivataḥ / raudro rudrādhidevaśca karuṇo yamadaivataḥ // bībhatsasya mahākālaḥ kāladevo bhayānakaḥ / vīro mahendradevaḥ syādadbhuto brahmadaivataḥ //

Viṣṇu is the god of the Erotic, Pramathas of the Comic, Rudra of the Furious, Yama of the Pathetic, Mahākāla (Śiva) of the Odious, Kāla of the Terrible, Indra of the Heroic, and Brahmā of the Marvellous Sentiments.

[1]Thus have been described the origin, colours and deities of these [Sentiments]. Now, we shall explain the Determinants, the Consequents, the Complementary Psychological States, their combination, definition and examples.

We shall now enumerate the Durable Psychological States in different Sentiments.

• THE EROTIC SENTIMENT •

एवमेतेषामुत्पत्तिवर्णदैवतान्यभिव्याख्यातानि। इदानीं विभावानुभावव्यभिचारिसंयुक्तानां लक्षणानिदर्शनान्यभिव्याख्यास्यामः। स्थायिभावांश्च [1]रसत्वमुपनेष्यामः।

तत्र शृङ्गारो नाम रतस्थायिभावप्रभाव उज्ज्वलवेषात्मकः यथा-यत्किञ्चिल्लोके शुचि मेध्यं दर्शनीयं वा तच्छृङ्गारेणोपमीयते। यस्तावदुज्ज्वलवेषः स शृङ्गारवानित्युच्यते। यथा च गोत्रकुलाचारोत्पन्नान्याप्तोपदेशसिद्धानि पुंसां नामानि भवन्ति तथैवैषां रसानां भावानां च नाट्याश्रितानां चार्थानामाचारोत्पन्नान्याप्तोपदेशसिद्धानि नामानि एवमेष आचारसिद्धो ह्युज्ज्वलवेषात्मकत्वाच्छृङ्गारो रसः। स च स्त्रीपुंसहेतुक उत्तमयुवप्रकृतिः।

42-43 (B.47-48; G.42-43) 44-45 (49-50 and *prose;* G.44-45 and *prose*). 1. B. रसानामनुक्रमिष्याम इति.

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तस्य द्वे अधिष्ठाने सम्भोगो विप्रलम्भश्च। तत्र सम्भोगस्तावद् ऋतुमाल्यानुलेपनालङ्कारेष्टजनविषयवरभवनोपभोगोपवनगमनानुभवनश्रवणदर्शनक्रीडालीलादिभिर्विभावैरुत्पद्यते। तस्य नयनचातुर्यभ्रूविक्षेपकटाक्षसञ्चारललितमधुराङ्गहारवाक्यादिभिरनुभावैरभिनायः प्रयोक्तव्यः। व्यभिचारिणस्त्रासालस्यौत्सुक्यजुगुप्सावर्जाः। विप्रलम्भकृतस्तु निर्वेदग्लानिशङ्कासूयाश्रमचिन्तौत्सुक्यनिद्रासुप्तस्वप्नविबोधव्याध्युन्मादापस्मारजाड्यमोहमरणादिभिरनुभावैरभिनेतव्यः। अत्राह–यद्ययं रतिप्रभवः शृङ्गारः कथमस्य करुणाश्रयिणो भावा भवन्ति? अत्रोच्यते–पूर्वमेवाभिहितं सम्भोगविप्रलम्भकृतः शृङ्गार इति। [1]वैशिकशास्त्रैश्च दशावस्थोऽभिहितः। ताश्च सामान्याभिनये वक्ष्यामः।

करुणस्तु [2]शापक्लेशविनिपतनेष्टजनविषयोगविभवनाशवधबन्धनसमुत्थोनिरपेक्षभाव औत्सुक्यचिन्तासमुत्थः सापेक्षभावो विप्रलम्भकृतः। एवमन्यः करुणः अन्यश्च विप्रलम्भः। एवमेष सर्वभावसंयुक्तः शृङ्गारो भवति। अपि च–

Of these, the Erotic (*śṛṅgāra)* Sentiment proceeds from the Durable Psychological State of love (*ratī)*, and it has as its basis (lit. soul) a bright attire; for whatever in this world is white, pure, bright and beautiful is appreciated in terms of the Durable Psychological State of love. For example, one who is elegantly dressed is called a lovely person (*śṛṅgārin).* Just as persons are named, after the profession of their father, mother of family in accordance with the traditional authority, so the Sentiments, the Psychological States and other objects connected with drama are given names in pursuance of the practice and the traditional authority. Hence, the Erotic Sentiment has been so named on account of its usually being associated with a bright and elegant attire. It owes its origin to men and women and relates to the fulness of youth. It has two bases; union and separation. Of these two, the Erotic Sentiment in union arises from Determinants like the pleasures of the season, the enjoyment of garlands, unguents, ornaments, [the company of] beloved persons, objects [of senses], splendid mansions, going to a garden, and enjoying [oneself] there, seeing [the beloved one], hearing [his or her words], playing and dallying [with him or her]. It should be represented on the stage by Consequents such as clever movement of eyes, eyebrows, glances, soft and delicate movement of limbs, and sweet words and similar other things. Complimentary Psychological States in it do not include fear, indolence, cruelty and disgust. [The Erotic Sentiment] in separation should be represented on the stage by Consequents such as, indifference, languor, fear, jealousy, fatigue anxiety, yearning, drowsiness, sleep, dreaming, awakening, illness, insanity, epilepsy, inactivity, fainting, death and other conditions.

Now, it has been asked. "If the Erotic Sentiment has its origin in love. Why does it [sometimes] manifest itself through pathetic conditions?." [In reply to this] it is said, "It has been mentioned before that the Erotic Sentiment has its basis in union as well as in separation. Authorities on *ars* amatoria *(vaiśikaśāstra)* have mentioned ten conditions [of the persons separated from their beloved ones,

1. BG. वैशिकशास्त्रकारैः 2. BG. विनिपतितेष्ट.

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which are [pathetic]. We shall discuss them in the chapter on the Harmonious Histrionic Representation.[1] The Pathetic Sentiment relates to a condition of despair owing to the affliction under a curse, separation from dear ones, loss of wealth, death or captivity, while the Erotic Sentiment based on separation relates to a condition of retaining optimism arising out of yearing and anxiety. Hence, the Pathetic Sentiment, and the Erotic Sentiment in separation differ from each other. And this is the reason why the Erotic Sentiment includes conditions available in all other Sentiments.

सुखप्रायेष्टसम्पन्न ऋतुमाल्यादिसेवकः। पुरुषाप्रमदायुक्तः शृङ्गार इति संज्ञितः॥ 46॥
sukhaprāyeṣṭasampanna ṛtumālyādisevakaḥ / puruṣāpramadāyuktaḥ śṛṅgāra iti saṁjñitaḥ //

And the Sentiment called Erotic is generally happy, connected with desired objects, enjoyment of seasons, garlands and similar other things, and it relates to [the union of] man and woman.

There are besides two Āryās related to the preceding Sūtra :

अपि चात्र सूत्रानुबद्धे आर्ये भवतः–

ऋतुमाल्यालङ्कारैः प्रियजनगान्धर्वकाव्यसेवाभिः। उपवनगमनविहारैः शृङ्गाररसः समुद्भवति॥ 47॥

नयनवदनप्रसादैः स्मितमधुरवचोधृतिप्रमोदैश्च। मधुरैश्चाङ्गविकारैस्तस्याभिनयः प्रयोक्तव्यः॥ 48॥
ṛtumālyālaṅkāraiḥ priyajanagāndharvakāvyasevābhiḥ / upavanagamanavihāraiḥ śṛṅgārarasaḥ samudbhavati /// nayanavadanaprasādaiḥ smitamadhuravacodhṛti-pramodaiśca / madhuraiścāṅgavikāraistasyābhinayaḥ prayoktavyaḥ //

The Erotic Sentiment arises in connexion with favourable seasons, garlands, ornaments, enjoyment of the company of beloved ones, music and poetry, and going to the garden and roaming there. It should be represented on the stage by means of composure of the eyes and the face, sweet and smiling words, satisfaction and delight, and graceful movements of limbs.

• THE COMIC SENTIMENT •

अथ हास्यो नाम हासस्थायिभावात्मकः। स च विकृतवेषालङ्कारधाष्ट्र्यलौल्यकुहक[1]सत्प्रलापव्यङ्ग-दर्शनदोषोदाहरणादिर्भिविभावैत्पद्यते। [1]तस्यौष्ठदंशननासाकपोलस्पन्दनदृष्टिव्याकोशाकुञ्चनस्वेदास्य-रागपार्श्वग्रहणादिभिरनुभावैरभिनयः प्रयोक्तव्यः। व्यभिचारिणश्चास्य आलस्यावहित्थातन्द्रानिद्रास्वप्न-प्रबोधासूयादयः। द्विविधश्चायमात्मस्थः परस्थश्च। यदा स्वयं हसति तदात्मस्थः। यदापरं हासयति तदा परस्थः।

Now, the Comic (*hāsya*) has as its basis the Durable Psychological State of laughter. This is created by Determinants such as, showing unseemly dress of

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46 (B.52; G.46). 47-48 (B. 54-55 and *prose* 56-57; G.47-48 and *prose*) 1. C. कलह for कुहक.

1. C. तस्यौष्ठदंशननासाः 48 (B.58; G.49)

1. See XXIV.

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ornament, impudence, greediness, quarrel, defective limb, use of irrelevant words, mentioning of different faults, and similar other things. This (the Comic Sentiment) is to be represented on the stage by Consequents like the throbbing of the lips, the nose and the cheek, opening the eyes wide or contracting them, perspiration colour of the face, and taking hold of the sides. Complementary Psychological States in it are indolence, dissimulation, drowsiness, sleep, dreaming, insomnia, envy and the like. This (Sentiment), is of two kinds; self-centered and centered in others. When a person himself laughs, it relates to the self-centered (Comic Sentiment), but when he makes others laugh, it (the Comic Sentiments therein) is centered in others.

There are two traditional Āryās here :

अत्रानुवंश्ये आर्ये भवत:-

विपरीतालङ्कारैर्विकृताचाराभिधानवेषैश्च । विकृतैरङ्गविकारैर्हसतीति रसः स्मृतो हास्यः ।। 49 ।।

viparītālaṅkārairvikṛtācārābhidhānaveṣaiśca / tairaṅgavikārairhasatīti rasaḥ smṛto hāsyaḥ //

As some laughs with an exhibition of oddly placed ornaments, uncouth behaviour, words and dress and strange movements of limbs, it is called the Comic Sentiment.

अपा=

[1]विकृताकारैर्वाक्यैरङ्गविकारैर्विकृतवेषैश्च । हासयति जनं यस्मात् तस्माद् ज्ञेयो रसो हास्यः ।। 50 ।।

vikṛtākārairvākyairaṅgavikārairvikṛtaveṣaiśca / hāsayati janaṁ yasmāt tasmād jñeyo raso hāsyaḥ //

As this makes [other] persons laugh by means of his uncouth behaviour, words, movement of the limbs and strange dress, it is known as the Comic Sentiment.

स्त्रीनीचप्रकृतावेष भूयिष्ठं दृश्यते रसः । षड् भेदाश्चास्य विज्ञेयास्तांश्च वक्ष्याम्यहं पुनः ।। 51 ।।

strīnīcaprakṛtāveṣa bhūyiṣṭhaṁ dṛśyate rasaḥ / ṣaḍ bhedāścāsya vijñeyāstāṁśca vakṣyāmyahaṁ punaḥ //

This Sentiment is mostly to be seen is woman and men of the inferior type, and it has six varieties of which I shall speak presently.

स्मितमथ हसितं विहसितमुपहसितञ्चापहसितमतिहसितम् । द्वौ द्वौ भेदौ स्यातामुत्तममध्यमाधम-प्रकृतौ ।। 52 ।।

smitamatha hasitaṁ vihasitamupahasitañcāpahasitamatihasitam/ dvau dvau bhedau syātāmuttamamadhyāmadhamaprakṛtau//

They are : Slight Smile (*smita*), Smile (*hasita*), Gentle Laughter (*vihasita*), Laughter of Ridicule (*upahasita*), Vulgar Laughter (*apahasita*), and Excessive Laughter (*atihasita*) Two by two they belong respectively to the superior, the middling and the inferior types [of persons].

49-50 (B.) 59; G.50) 1. B. विकृताकारै:. 51 (B.60; G.51). 52 (B.61; G.52).

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• IN PERSONS OF THE SUPERIOR TYPE •

स्मितहसिते ज्येष्ठानां मध्यानां विहसितोपहसिते च। अधमानामपहसितं ह्यतिहसित[1] चापि विज्ञेयम्।। 53।।

smitahasite jyeṣṭhānāṁ madhyānāṁ vihasitopahasite ca / adhamānāmapahasitaṁ hyatihasitaṁ cāpi vijñeyam //

To persons of the superior type belong the Slight Smile and the Smile, to those of the middling type the Gentle Laughter and the Laughter of Ridicule, and to those of the inferior type the Vulgar Laughter and the Excessive Laughter.

There are Ślokas on this subject as;

अत्र श्लोका:-[उत्तमानाम्-]

[2]ईषद्विकसितैर्गण्डैः कटाक्षैः सौष्ठवान्वितैः। अलक्षितद्विजं धीरमुत्तमानां स्मितं भवेत्।। 54।।

īṣadvikasitairgaṇḍaiḥ kaṭākṣaiḥ sauṣṭhavānvitaiḥ / alakṣitadvijaṁ dhīramuttamānāṁ smitaṁ bhavet //

The Slight Smile (*smita*) of the people of the superior type should be characterized by slightly blown cheeks and elegant glances, and in it teeth are not be made visible.

उत्फुल्लाननेत्रैस्तु गण्डैर्विकसितैरथ[3]। किञ्चिल्लक्षितदन्तं च हसितं तद्विधीयते।। 55।।

utphullānananetraistu gaṇḍairvikasitairatha / kiñcillakṣitadantaṁ ca hasitaṁ tadvidhīyate //

Their Smile (*hasita*) should be distinguished by blooming eyes, face and cheeks, and in it teeth should be slightly visible.

अथं मध्यानाम्-

• IN PERSONS OF THE MIDDLING TYPE •

आकुञ्चिताक्षिगण्डं यत् सस्वरं मधुरं तथा। कालागतं सास्यरागं तद्वै विहसितं भवेत्।। 56।।

ākuñcitākṣiganḍaṁ yat sasvaraṁ madhuraṁ tathā / kālāgataṁ sāsyarāgaṁ tadvai vihasitaṁ bhavet //

The Gentle Laughter (*vihasita*) should have slight sound, and sweetness, and should be suitable to the occasion, and in it eyes and cheeks should be contracted and the face joyful.

उत्फुल्लनासिकं यच्च [4]जिह्मदृष्टिनिरीक्षतम्। [5]निहञ्चितांसकशिरस्तच्चोपहसितं भवेत्।। 57।।

utphullanāsikaṁ yacca jihmadṛṣṭanirīkṣatam /nihaccitāṁsakaśirastaccopahasitaṁ bhavet //

During the Laughter of Ridicule (*upahasita*) the nose should be expanded, eyes should be squinting, and the shoulder and the head should be bent.

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53 (B. 62; G.53). 1. G. तथातिहसितं च. 54 (B.65; G.54). 2. C. ईषद्विहसितै 55 (B.66; G.55) 3. C. गण्डैहसितैरथ. 56 (B. 68; G.56). 57 (B.69; 57). 4. C. निरीक्षणम् 5. B.C. निकुञ्चितांसवं

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• IN PERSONS OF THE INFERIOR TYPE •

अस्थानहसितं यत्र सास्रनेत्रं तथैव च। उत्कम्पितांसकशिरस्तच्चापहसितं भवेत्।। 58।।
asthānahasitaṁ yatra sāsranetraṁ tathaiva ca /utkampitāṁsaka-śirastaccāpahasitaṁ bhavet //

The laughter on occasions not suitable to it, the laughter with tears in one's eyes, or with the shoulder and the head violently shaking, is called the Vulgar Laughter (*apahasita).*

संरब्धसास्रनेत्रं च विक्रुष्टस्वरमुद्धतम्। करोपगूढपार्श्वं च तच्चातिहसितं भवेत्।। 59।।
saṁrabdhasāsranetraṁ ca vikruṣṭasvaramuddhatam / karopagūḍhapārśvaṁ ca taccātihasitaṁ bhavet //

The Excessive Laughter (*atihasita)* is that in which the eyes are expanded and tearful should is loud and excessive, and the sides are covered by hands.

हासस्थानि यानि स्युः कार्योत्पन्नानि नाटके। उत्तमाधममध्यानामेवं तानि प्रयोजयेत्।। 60।।
hāsasthāni yāni syuḥ kāryotpannāni nāṭake / uttamādhamamadhyānāmevaṁ tāni prayojayet //

Comic situations which may arise in the course of a play, for persons of the superior, middling or inferior type are thus to be given expression to.

एवमात्मसमुत्थं च तथा [1]परसमुत्थितम्। द्विविधस्त्रिप्रकृतिकः षड्भेदोऽथ रसः स्मृतः।। 61।।
evamātmasamutthaṁ ca tathā parasamutthitam / dvividhastriprakṛtikaḥ ṣaḍbhedo'tha rasaḥ smṛtaḥ //

This Comic Sentiment is of two kinds; self-centred and centred in others; and it relates to the three types of persons; superior, middling and inferior, and has thus [on the whole] six varieties.

• THE PATHETIC SENTIMENT •

अथ करुणो नाम शोकस्थायिभावप्रभवः। स च शापक्लेशविनिपातेष्टजनविप्रयोगविभवनाशवध-बन्धविद्रवोपधातव्यसनसंयोगादिभिर्विभावैः समुपजायते। तस्य चाश्रुपातनपरिदेवनमुखशोषण-वैवर्ण्यस्रस्तगात्रतानिश्वासस्मृतिविलोपादिभिरनुभावैरभिनयः प्रयोक्तव्यः। व्यभिचारिणश्चास्य निर्वेदग्लानि-चिन्तौत्सुक्यावेगमोहश्रमभयविषाददैन्यव्याधिजडतोन्मादापस्मारत्रासालस्यमरणस्तम्भवेपथु-वैवर्ण्याश्रुस्वरभेदादयः।

Now, the Pathetic (*karuṇa)* Sentiment arises from the Durable Psychological State of sorrow. It grows from Determinants such as affliction under a curse, separation from dear ones, loss of wealth, death, captivity, flight accidents or any other misfortune. This is to be represented on the stage by means of consequents such as, shedding tears, lamentation, dryness of the mouth, change of colour, drooping limbs, being out of breath, loss of memory and the like. Complimentary

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58 (B.70; G.58). 59 (B.72; G. 59). 60 (B.73; G.60). 61 (B.74 and *prose;* G.61 and *prose*). 1. B.G. reads this as इत्येष स्वमुत्थस्तथा परमसुत्थितश्च विज्ञेयः। द्विपिधांस्त्रिप्रकृतिगतस्त्र्यवस्थभावो रसो हास्यः; we with C.

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Psychological States connected with it are indifference, langour, anxiety, yearing, excitement delusion, fainting, sadness, dejection, illness, inactivity, insanity, epilepsy, fear, indolence, death, paralysis, tremor, change of colour, weeping, loss of voice and the like.

On this point there are two Āryās :

अत्रार्ये भवतः–

इष्टवधदर्शनाद्वा विप्रियवचनस्य संश्रवाद्वापि। एभिर्भावविशेषैः करुणरसो नाम संभवति।। 62।।

iṣṭavadhadarśanādvā vipriyavacanasya saṁśravādvāpi/ ebhirbhāvaviśeṣaiḥ karuṇaraso nāma saṁbhavati //

The Pathetic Sentiment arises from seeing the death of a beloved person, or from hearing something very unpleasant, and these are its Determinants.

सस्वनरुदितैर्मोहागमैश्च परिदेवितैर्विलपितैश्च। अभिनेयः करुणरसो देहायासाभिघातैश्च।। 63।।

sasvanaruditairmohāgamaiśca paridevitairvilapitaiśca / abhineyaḥ karuṇaraso dehāyāsābhighātaiśca //

This is to be represented on the stage by Consequents like weeping loudly, fainting, lamenting and bewailing, exerting the body or striking it.

• THE FURIOUS SENTIMENT •

अथ रौद्रो नाम क्रोधस्थायिभावात्मकः रक्षोदानवोद्धतमनुष्यप्रभवः[1] सङ्ग्रामहेतुकः। स च क्रोधाधर्षणाधिक्षेपावमानानृतवचन[2] वाक्पारुष्याभ्रिदोहमात्सर्यादिभिर्विभावैरुत्पद्यते। तस्य च ताडनपाटनपीडन[3] छेदनभेदनप्रहरणाहरणशस्त्रसंपातसंप्रहाररुधिराकर्षणाद्यानि कर्माणि। पुनश्च रक्तनयन [4]भृकुटीकरणावष्टम्भदन्तौष्ठपीडनगण्डस्फुरणहस्ताग्रनिष्पेषादिभिरनुभावैरभिनयः प्रयोक्तव्यः।[5]भावाश्चास्य सम्मोहोत्साहवेगामर्षचपलतौग्र्य [6]स्वेदवेपथुरोमाञ्चगद्गदादयः। अत्राह–यदमिहितं राक्षसदानवदीनां रौद्रो रसः, किमन्येषां नास्तीत्युच्यते। अस्त्यन्येषामपि रौद्रः। किञ्चाधिकारोऽत्र गृह्यते। ते हि स्वभावत एव रौद्राः। कस्मात्–बहुबाहवो बहुमुखाः प्रोद्धतविकीर्णपिङ्गलशिरोजाः रक्तोद्वृत्तविलोचना भीमासित-रूपिणश्चैव। यच्च किञ्चित्समारभन्ते स्वभावचेष्टितं वागङ्गादिकं वा तत्सर्वं रौद्रमेवेति। शृङ्गारश्च तैः प्रायशः प्रसभं सेव्यते। तेषां चानुकारिणो ये पुरुषास्तेषामपि संग्रामसंप्रहारकृतो रौद्ररसोऽनुमन्तव्यः।

Now, the Furious (*raudra*) Sentiment has as its basis the Durable Psychological State of anger. It owes its origin to Rākṣasas, Dānavas and haughty men, and is caused by fights. This is created by Determinants, such as anger, rape, abuse, insult, untrue allegation, exorcizing, threatening, revengefulness, jealousy and the like. Its actions are beating, breaking, crushing, fighting, drawing of blood, and similar rather deeds. This is to be represented on the stage by means of Consequents, such as red eyes, knitting of eye brows, defiance, biting of the lips, movement of the cheeks, pressing one hand with the other, and the like. Complementary Psychogical States in it are presence of mind, determination,

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62 (B.76; G.62). 63 (B.77 and *prose* 78; G.63 and *prose*). 1. B.G. प्रकृतिः. 2. B.G. वचनोपघातपारुष्याभिद्रोह. 3. G. छेद्यभेद्य for छेदनभेदन। 4. B. करणावष्टम्भदन्तौ, G.करणदन्तौ. 5. C.Gg. व्यभिचारिणश्चा. 6. B. adds गर्व before श्वेद.

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energy, indignation, restlessness, fury, perspiration, trembling, horripilation, choking voice and the like.

Now one enquires, "Is it to be assumed from the [above] statement about Rākṣasas that they only give rise to the Furious Sentiment, and that this Sentiment does not relate to others?" [Reply]. "No, in case of others too, this Sentiment may arise. [But in case of Rākṣasas] it is to be understood as their special function. They are naturally furious, for they have many arms, many mouths, standing and unkempt hairs of brown colour, and prodigious physical frame of black complexion. Whatever they attempt, be it their speech, movement of limbs or any other effort, is by nature furious. Even in their love-making they are violent.[1] It is to be easily inferred that persons who imitate them give rise to the Furious Sentiment from their fights and battles.

On these points there are two Āryās :

अत्रानुवंश्ये आर्ये भवत:-

युद्धप्रहारघातनविकृतच्छेदनविदारणैश्चैव। संग्रामसंभ्रमाद्यैरेभि: संजायते रौद्र: ।। 64 ।।

yuddhaprahāraghātanavikṛtacchedanavidāraṇaiścaiva / saṁgrāmasaṁbhramādyairebhiḥ saṁjāyate raudraḥ //

The Furious Sentiment is created by striking, cutting, mutilation and piercing in fights, and tumult of the battle and the like.

नानाप्रहरणमोक्षै: शिर:कबन्धभुजकर्तनैश्चैव। एभिश्चार्थविशेषैस्तस्याभिनय: प्रयोक्तव्य: ।। 65 ।।

nānāpraharaṇamokṣaiḥ śiraḥkabandhabhujakartanaiścaiva /ebhiścārtha-viśeṣaistasyābhinayaḥ prayoktavyaḥ //

It should be represented on the stage by special acts, such as the release of many missiles, cutting off the head, the trunk and the arms,

इति रौद्ररसो दृष्टो रौद्रवागङ्गचेष्टित:। शस्त्रप्रहारभूयिष्ट उग्रकर्मक्रियात्मक: ।। 66 ।।

iti raudraraso dṛṣṭo raudravāgaṅgaceṣṭitaḥ / śastraprahārabhūyiṣṭa ugrakarma-kriyātmakaḥ //

Such is the Furious Sentiment viewed [by experts]; it is full of conflict of arms, and in it words, movement and deeds are terrible and fearful.

• THE HEROIC SENTIMENT •

अथ वीरो नाम उत्तमप्रकृतिरुत्साहात्मक:। स च असंमोहाध्यवसायनयविनयबलपराक्रमशक्ति-प्रतापप्रभावादिभिर्विभावैरुत्पद्यते। तस्य स्थैर्यशौर्यधैर्यत्यागवैशारद्यादिभिरनुभावैरभिनय: प्रयोक्तव्य:। [1]सञ्चारिभावाश्चास्य धृतिमतिगर्ववेगौग्र्यामर्षस्मृतिरोमाञ्चादय:।

Now, the Heroic (*vīra)* Sentiment, relates to the superior type of persons and has energy as its basis. This is created by Determinants, such as presence of mind, perseverance, diplomacy, discipline, military strength, aggressiveness,

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64 (B.79; G.65). 65 (B.80; G.66). 66 (B.81; G.67), 66 (B.81 and 82 *prose;* G.68 and *prose*). 1. Gg. सञ्चारिभावा: C. व्याभिचारिभावा:.

1. Cf. Bhaṭṭikāvya, VIII, 98.

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reputation of might, influence and the like. It is to be represented on the stage by Consequents, such as firmness, patience, heroism, charity, diplomacy and the like. Complementary Psychological States in it are contentment, judgement, pride, agitation, energy (*vega*), determination of purpose, indignation, remembrance, horripilation and the like. There are two Āryās [on these points] :

अत्रार्ये भवतः–

उत्साहाध्यवसायादविषादित्वादविस्मयामोहात्। विविधादर्थविशेषाद्वीररसो नाम सम्भवति।। 67।।

utsāhādhyavasāyādaviṣāditvādavismayāmohāt / vividhādarthaviśeṣādvīraraso nāma sambhavati //

The Heroic Sentiment arises from energy, perseverance, optimism, absence of surprise, and presence of mind and [such other] special conditions [of the spirit].

स्थितिधैर्यवीर्यगर्वैरुत्साहपराक्रमप्रभावैश्च। वाक्यैश्चाक्षेपकृतैर्वीररसः सम्यगभिनेयः।। 68।।

sthitidhairyavīryagarvairutsāhaparākramaprabhāvaiśca / vākyaiścākṣepakṛtairvīrarasaḥ samyagabhineyaḥ //

This Heroic Sentiment is to be properly represented on the stage by firmness, patience, heroism, pride, energy, aggressiveness, influence and censuring words.

• THE TERRIBLE SENTIMENT •

अथ भयानको नाम भयस्थायिभावात्मकः। स च विकृतरवसत्त्वदर्शनशिवोलूकत्रासोद्वेग-शून्यागारारण्य[1]प्रवेशस्मरणस्वजनबधबन्धदर्शनश्रुतिकथादिभिर्विभावैरुत्पद्यते। तस्य प्रवेपितकरचरणनयन-चलनपुलकमुखवैवर्ण्यस्वरभेदादिभिरनुभावैरभिनयः प्रयोक्तव्यः। [2]व्यभिचारिभावाश्चास्य स्तम्भस्वेदगद्गदरोमाञ्चवेपथुस्वरभेदवैवर्ण्यशङ्कामोहदैन्यावेग[3]चापलजडतात्रासापस्मारमरणादयः।

Now, the Terrible (*bhayānaka*) Sentiment has as its basis the Durable Psychological State of fear. This is created by Determinants like hideous noise, sight of ghosts, panic and anxiety due to [untimely cry of] jackals and owls,[1] staying in an empty house or forest, sight of death or capitivity of dear ones, or news of it, or discussion about it. It is to be represented on the stage by Consequents, such as trembling of the hands and the feet, horripilation, change of colour and loss of voice. Its Complementary Psychological States are paralysis, perspiration, choking voice, horripilation, trembling, loss of voice, change of colour, fear, stupefaction, dejection, agitation, restlessness, inactivity, fear, epilepsy and death and the like.

On these points there are two traditional Āryās :

अत्रानुवंश्या आर्या भवन्ति–

विकृतरवसत्त्वदर्शनसंग्रामारण्यशून्यगृहगमनात्। गुरुनृपयोरपराधात् कृतकश्च भयानको ज्ञेयः।। 69।।

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67 (B.83; G.68). 68 (B.84, 85 *prose;* G. 69 and *prose*) 1. G. -न्यगमतस्मरण, G. मरण for स्मरण 2. G. चपलतात्रास.

1. These were considered omens of impending calamity.

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vikṛtaravasattvadarśanasaṁgrāmāraṇyaśūnyagṛhagamanāt /gurunṛpayoraparādhāt kṛtakaśca bhayānako jñeyaḥ //

The Terrible Sentiment is created by hideous noise, sight of ghosts, battle, entering an empty house or forest, offending one's superiors or the king.

गात्रमुखदृष्टिभेदैरूरुस्तम्भाभिवीक्षणोद्वेगैः[1]। सन्नमुखशोषहृदयस्पन्दनरोमोद्गमैश्च भयम्।। 70।।

gātramukhadṛṣṭabhedairūrustambhābhivīkṣaṇodvegaiḥ /sannamukhaśoṣahṛdayaspandanaromodgamaiśca bhayam //

Terror is characterized by looseness of the limbs, the mouth and the eyes, paralysis of the thighs, looking around with uneasiness, dryness of the drooping mouth, palpitation of the heart and horripilation.

एतत् स्वभावजं स्यात् सत्त्वसमुत्थं तथैव कर्तव्यम्। पुनरेभिरेव भावैः कृतकं मृदुचेष्टितैः कार्यम्।। 71।।

etat svabhāvajaṁ syāt sattvasamutthaṁ tathaiva kartavyam /punarebhireva bhāvaiḥ kṛtakaṁ mṛduceṣṭataiḥ kāryam //

This is [the character of] natural fear; the artificially shown fear also should be respresented by these conditions. But in case of the feigned fear all efforts for its representation should be milder.

करचरणवेपथुस्तम्भगात्रसङ्कोचहृदयप्रकम्पेन। शुष्कौष्ठतालुकण्ठैर्भयानको नित्यमभिनेयः।। 72।।

karacaraṇavepathustambhagātrasaṁkocahṛdayaprakampena /śuṣkauṣṭhatālukaṇṭhairbhayānako nityamabhineyaḥ //

This Terrible Sentiment should be always represented by tremor of hands and feet, paralysis, shaking of the body, palpitation of the heart, dryness of the lips, the mouth, the palate and the throat.

• THE ODIOUS SENTIMENT •

अथ बीभत्सो नाम जुगुप्सास्थायिभावात्मकः। स चाहृद्याप्रिया-[1]चोक्षा निष्टश्रवणदर्शनपरिकीर्तनादिभिर्विभावैरुत्पद्यते। तस्य सर्वाङ्गसंहारमुखनेत्रविकूणनोल्लेखननिष्ठीवनोद्वेजनादिभिरनुभावैरभिनयः प्रयोक्तव्यः। व्यभिचारिभावा श्चास्यापस्मारावेगमोहव्याधिमरणादयः।

Now, the Odious (*bībhatsa)* Sentiment has as its basis the Durable Psychological State of disgust. It is created by Determinants like hearing of unpleasant, offensive, impure and harmful things or seeing them or discussing them. It is to be represented on the stage by Consequents, such as stopping movement of all the limbs, narrowing down of the mouth, vomitting, spitting, shaking the limbs [in disgust] and the like. Complementary Psychological States in it are epileptic fit, delusion, agitation, fainting, sickness, death and the like. On these points there are two traditional Āryās :

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70 (B.87; G.71) 1. G. -स्तम्भातिवीक्षणोद्वेगैः. 71 (B.88; G.72). 72 (B.89-90 *prose).* 1. G. -वेक्षानिष्टश्रवण-दर्शनपरिकीर्तना-. B.n. नोद्वेजनपरिकीर्तनां.

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अत्रानुवंश्ये आर्ये भवत:-

अनभिमतदर्शनेन च रसगन्धस्पर्शशब्ददोषैश्च। उद्वेजनैश्च बहुभिर्बीभत्सरस: समुद्भवति।। 73।।

anabhimatadarśanena ca rasagandhasparśaśabdadoṣaiśca / udvejanaiśca bahubhirbībhatsarasaḥ samudbhavati //

The Odious Sentiment arises in many ways from disgusting sight, tastes, smell, touch and sound which cause uneasiness.

[1]मुखनेत्रविकूणनया नासाप्रच्छादनावनमितास्यै:। अव्यक्तपादपतनैर्बीभत्स: [2]सम्यगभिनेय:।। 74।।

mukhanetravikūṇanayā nāsāpracchādanāvanamitāsyaiḥ /avyaktapādapata-nairbībhatsaḥ samyagabhineyaḥ //

This is to be represented on the stage by narrowing down the mouth and the eyes, covering the nose, bending down the head and walking imperceptibly.

• THE MARVELLOUS SENTIMENT •

अथाद्भुतो नाम विस्मयस्थायिभावात्मक:। स च दिव्यदर्शनेप्सितमनोरथावा[3]प्युत्तमभवनदेव-कुलाभिगमनसभाविमानमायेन्द्रजालसाधनादिभिर्विभावैरुत्पद्यते[4] तस्य नयनविस्तारानिमिषप्रेक्षण-रोमाञ्चाश्रुस्वेदहर्षसाधुवादप्रदानप्रबन्ध[5]हाहाकारकरबाहुवदनचेलाङ्गुलिभ्रमणादिभिरनुभावैरभिनय: प्रयोक्तव्य:। [6]व्यभिचारिभावाश्चास्य अश्रुस्तम्भस्वेदगद्गदरोमाञ्चावेगसंभ्रमजडताप्रलयादय:।

The Marvellous (*adbhuta)* Sentiment has as its basis the Durable Psychological State of astonishment. It is created by Determinants, such as sight of heavenly beings or events, attainment of desired objects, entry into a superior mansion, temple, audience hall (*sabhā)*, and seven-storied palace and [seeing] illusory and magical acts. It is to be represented to the stage by Consequents, such as wide opening of eyes, looking with fixed gaze, horripilation, tears [of joy], perspiration, joy, uttering words of approbation, making gifts, crying incessantly hā, hā, hā, waving the end of *dhoti* or *sārī*, and movement of fingers and the like. Complementary Psychological States in it are weeping, paralysis, perspiration choking voice, horripilation, agitation, hurry, inactivity, death and the like.

On this point there are two traditional Āryās :

अत्रानुवंश्ये आर्ये भवत:-

यत्त्वतिशयार्थयुक्तं वाक्यं [1]शीलं च कर्म रूपं च। [2]एभिस्त्वर्थविशेषौ रसौऽद्भूतो नाम विज्ञेय:।। 75।।

yattvatiśayārthayuktaṁ vākyaṁ śīlaṁ ca karma rūpaṁ ca / ebhistvarthaviśeṣau rasau'dbhūto nāma vijñeyaḥ //

The Marvellous Sentiment is that which arises from words, character, deed and personal beauty.

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73 (B.92; G.74). 74 (B.93-94 *prose;* G.75 and *prose*). 1. C. -नेत्रविघूर्णननयनासा. 2. C. सम्यगभिनय: प्रयोक्तव्य:. 3. B.G. -प्युपवनदेव-. 4. B. -जालसम्भावना. 5. G. हाहाकारकरचरणाङ्गुलिभ्रमण. 6. B. om. this. 75 (B.95; G.76). 1. B.G. शिल्पं. 2. B.G. read. तत्सर्वमद्भुतरसे विभावरूपं हि विज्ञेयम्.

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[1]स्पर्शग्रहोल्लुकमसनैर्हाहाकारैश्च साधुवादैश्च। वेपथुगद्गदवचनैः स्वेदाद्यैरभिनयस्तस्य।। 76।।
sparśagraholluka masanairhāhākāraiśca sādhuvādaiśca/ vepathugadgadavacanaiḥ svedādyairabhinayastasya//

This is to be represnted on the stage by a gesture of feeling [sweet] smell, joyful shaking of limbs, and uttering hā, hā, hā sounds. speaking words of approbation, tremor, choking voice, perspiration and the like.

• THREE KINDS OF THE EROTIC, THE COMIC AND THE TERRIBLE SENTIMENTS •

शृङ्गारं त्रिविधं विद्याद् वाङ्नेपथ्यक्रियात्मकम्। अङ्गनेपथ्यवाक्यैश्च हास्यरौद्रौ त्रिधा स्मृतौ।। 77।।
śṛṅgāraṁ trividhaṁ vidyād vāṅnepathyakriyātmakam/ aṅganepathyavākyaiśca hāsyaraudrau tridhā smṛtau//

The Erotic Sentiments is of three kinds, *viz.,* of words, dress and action. And the Comic and the Terrible Sentiments are likewise of three kinds of limbs, dress and words.

• THREE KINDS, OF THE PATHETIC SENTIMENT •

धर्मोपघातजश्चैव तथा त्वपचयोद्भवः। तथा शोककृतश्चैव करुणस्त्रिविधः स्मृतः।। 78।।
dharmopaghātajaścaiva tathā tvapacayodbhavaḥ/ tathā śokakṛtaścaiva karuṇastrividhaḥ smṛtaḥ//

The Pathetic Sentiment is of three kinds, *viz.,* that arising from obstruction of lawful deeds, from loss of wealth and from bereavement.

• THREE KINDS OF THE HEROIC SENTIMENT •

दानवीरं धर्मवीरं युद्धवीरं तथैव च। रसं वीरमपि प्राहुस्तज्ज्ञास्त्रिविधमेव हि।। 79।।
dānavīraṁ dharmavīraṁ yuddhavīraṁ tathaiva ca/ rasaṁ vīramapi prāhustajjñāstrividhameva hi//

The Heroic Sentiment is likewise of three kinds, *viz.,* that arising from making gifts, from fulfiling one's duty (*dharma)* and from fighting [one's enemy].

• THREE KINDS OF THE TERRIBLE SENTIMENT •

व्याजाच्चैवापराधाच्च वित्रासितकमेव च। पुनर्भयानकं चापि विद्यात् त्रिविधमेव च।। 80।।
vyājāccaivāparādhācca vitrāsitakameva ca/ punarbhayānakaṁ cāpi vidyāt trividhameva ca/

The Terrible Sentiment is also of three kinds, *viz.,* feigned fear, fear from a wrong action, and fear from an apprehension of danger.

बीभत्सः क्षोभजः शुद्ध उद्वेगी स्यात् तृतीयकः। विष्टाकृमिभिरुद्वेगी क्षोभजो रुधिरादिजः।। 81।।
bībhatsaḥ kṣobhajaḥ śuddha udvegī syāt tṛtīyakaḥ/ viṣṭākṛmibhirudvegī kṣobhajo rudhirādijaḥ//

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76 (B.96; G.77). 1. G. स्पर्शग्रहोत्थकथनैः C. स्पर्शग्रहीत्कहसमैः. 77-81 (B.97-102; G.78-83)

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• THREE KINDS OF THE ODIOUS SENTIMENT •

The Odious Sentiment is of three kind, *viz.*, nauseating, simple, and exciting. Of these, the Sentiment from a sight of stool and worms is nauseating, and the sight of blood and similar objects is exciting.

• THREE KINDS OF THE MARVELLOUS SENTIMENT •

दिव्यश्चानन्दजश्चैव द्विधा ख्यातोऽद्भुतो रसः। दिव्यदर्शनजो दिव्यो हर्षादानन्दजः स्मृतः।। 82।।

divyaścānandajaścaiva dvidhā khyāto'dbhuto rasaḥ / divyadarśanajo divyo harṣādānandajaḥ smṛtaḥ //

The Marvellous Sentiment is of two kinds, *viz.*, celestial and joyous. Of these the celestial is due to seeing heavenly sights, and joys due to joyful happenings.

एवमेते रसा ज्ञेयास्त्वष्टौ लक्षणलक्षिताः। अत ऊर्ध्वं प्रवक्ष्यामि भावानामपि लक्षणम्।। 83।।

evamete rasā jñeyāstvaṣṭau lakṣaṇalakṣitāḥ / ata ūrdhvaṁ pravakṣyāmi bhāvānāmapi lakṣaṇam //

These are eight Sentiments and their definitions. I shall hereafter speak of the characteristics of the Psychological States.

।। इति भारतीये नाट्यशास्त्रे रसविकल्पो नाम षष्ठोऽध्यायः।।6।।

// iti bhāratīye nāṭyaśāstre rasavikalpo nāma ṣaṣṭho'dhyāyaḥ //

Thus, ends Chapter VI of Bharata's Nāṭyaśāstra, which treats of Sentiments.

82 (B.97-102; G.78-83) 83 (G.84) 1. B. reads here a discourse on शान्तरस (an interpolation) and ends the chapter with a variant of 83 as follows : एवमेते रसा ज्ञेया न लक्षणलक्षिताः, अतऊर्ध्वं etc.

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सप्तमोऽध्यायः (7)

भावव्यञ्जकः

Chapter - VII

EMOTIONAL AND OTHER STATES

• BHĀVAS (PSYCHOLOGICAL STATES) EXPLAINED •

भावानिदानी वक्ष्यामः। अत्राह–भावा इति कस्मात्, किं भावयन्तीति भावा[1]? उच्यते–वागङ्गसत्त्वोपेतान् काव्यार्थान् भावयन्तीति भावाः। [2]भावा इति करणसाधनं–यथा भावितः वासितः कृत इत्यनर्थान्तरम्। लोकेऽपि सिद्धम् अहो ह्यन्योन्यगन्धेन रसेन वा सर्वमेव भावितम्। अपि च व्याप्त्यर्थं, श्लोकाश्चात्र भवन्ति–

Now, I shall speak of the *bhāvas* (Psychological States, lit. fealings). An anquiry in this connexion is, "Why are the *bhāvas* so called? Is it because they *bhāvayanti (*pervade) and are hence called *bhāvas*?" It is said in reply that *bhāvas* are so called, because through Words, Gestures and Representation of the Sattva they *bhāvayanti* (infuse) the meaning of the play [into the spectators]. *Bhāvas* is an 'instrument', of causation; for words, such as *bhāvita, vāsita* and *kṛta* are synonymous. An expression like, 'O, all these things are *bhāvita (*pervaded) by one another's smell or moistened by one another's juice,' is current even amongst the common people. Hence, the root *bhāvaya* means 'to cause to pervade'. On this point there are the following Ślokas :

विभावैराहृतो योऽर्थस्त्वनुभावेन गम्यते। वागङ्गसत्त्वाभिनयैः स भाव इति संज्ञितः।। 1।।
vibhāvairāhṛto yo'rthastvanubhāvena gamyate / vāgaṅgasattvābhinayaiḥ sa bhāva iti saṁjñitaḥ //

When the meanings presented by Determinants and Consequents are made to pervade (*gamyate)* [the heart of the spectators] they are called *bhāvas.*

वागङ्गमुखरागैश्च सत्त्वेनाभिनयेन च। कवेरन्तर्गतं भावं भावयन् भाव उच्यते।। 2।।
vāgaṅgamukharāgaiśca sattvenābhinayena ca / kaverantargataṁ bhāvaṁ bhāvayan bhāva ucyate //

As in these, the inner idea of the playwright is made to pervade [the mind of the spectators] by means of Words, Gestures, colour of the face and Representation of the Sattva, they are called *bhāvas.*

नानाभिनयसम्बन्धान् भावयन्ति रसानिमान्। यस्मात्तस्मादमी भावाः विज्ञेया नाट्ययोक्तृभिः।। 3।।

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1 (B. 1-2; G. *same*) 1. B.G. किं भवन्तीति भावा किंवा भावयन्तीति भावाः. 2. B.G. भू इति करणे धातुस्तया व भावितं वासितं कृतमित्यर्थान्तरम्. Bt भाव इति व्याप्तमर्थान्तरम्. 2 (B.3; G.2) 3 (B.4-5; G.3).

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nānābhinayasambandhān bhāvayanti rasānimān / yasmāttasmādamī bhāvāḥ vijñeyā nāṭyayoktṛbhiḥ //

As they cause the Sentiments relating to various kinds of Histrionic Representation to pervade [the heart of spectators], they are called *bhāvas* (States) by those who produce a drama.

• VIBHĀVAS (DETERMINANTS) EXPLAINED •

अथ विभाव इति कस्मादुच्यते। विभावो [1]विज्ञानार्थः। विभावः कारणं निमित्तं हेतुरिति पर्यायाः। विभाव्यन्तेऽनेन वागङ्गसत्त्वाभिनया इति विभावः। यथा विभावितं [2]विज्ञातमित्यनर्थान्तरम्।

"Now, why is the word *vibhāva* used?" [Answer] : "The word *vibhāva* is used for the sake of clear knowledge. It is synonymous with *kāraṇa, nimitta* and *hetu.* As Words, Gestures and Representation of the Sattva are *vibhāvyte* (determined) by this, it is called *vibhāva (*determinant). *Vibhāvita* [also] means the same thing as *vijñāta* (clearly known). On this point there is a Śloka :

अत्र श्लोकः-

बहवोऽर्था विभाव्यन्ते वागङ्गाभिनयाश्रिताः। अनेन यस्मात्तेनायं विभाव इति संज्ञितः॥ 4॥

bahavo'rthā vibhāvyante vāgaṅgābhinayāśritāḥ / anena yasmāttenāyaṁ vibhāva iti saṁjñitaḥ //

As many things are *vibhāvyate (*determined) by this through Words, Gestures and the Representation of the Sattva, it is named *vibhāva (*determinant).

• ANUBHĀVAS (CONSEQUENTS) EXPLAINED •

अथानुभाव इति कस्माद् उच्यते। अनुभाव्यतेऽनेन वागङ्गासत्त्वैः कृतोऽभिनय इति। अत्र श्लोकः-

"Now why is the word *anubhāva* used?" (Answer) "Because this *anubhāvayati* [the spectators] (*i.e.* make them feel afterwards) [the effect of] the Histrionic Representation by means of Words, Gestures and the Sattva, it is called *anubhāva* (consequent). On this point there is a Śloka :

वागङ्गाभिनयेनेह यतस्त्वर्थोऽनुभाव्यते। [3]वागङ्गोपाङ्गसंयुक्तस्त्वनुभावस्ततः स्मृतः॥ 5॥

vāgaṅgābhinayeneha yatastvartho'nubhāvyate/ vāgaṅgopāpāṅgasaṁyuktastvanubhāvastataḥ smṛtaḥ //

As in it the play (lit. meaning) is *anubhāvyate* (made to be felt) by means of Words and Gestures, it is called *anubhāva,* and it relates to words as well as to [gestures and movement of] major and minor limbs.

[4]एतेषां विभावानुभावसंयुक्तानां लक्षणनिदर्शनान्यभिव्याख्यास्यामः। तत्र विभावानुभावौ लोकप्रसिद्धावेव। लोकस्वभावोपगतत्वाच्चैषां लक्षणं नोच्यते। अतिप्रसङ्गनिवृत्यर्थञ्च। भवति चात्र श्लोकः-

Now, we have expained that the Psychological States are related to Deter-

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1. B.G. add नाम after this. 2. C. -मित्यर्थान्तरम्

4. (B.6; G.4). 5 (B.7-8 and *prose*). 3. B. शाखाङ्गोपाङ्ग. 4. B.G. read before this एवं (ए) ते विभावानुभावसंयुक्ता भावा इति अभिमन्तव्याः (व्याख्याताः)। अतश्चैषां (अतो ह्येषां) सिद्धिर्भवति (all this om. by Ga.p) तस्मात्

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minants and Consequents. Thus are Psychological States created. Hence, we shall discuss the definitions and examples of the Psychological States together with their Determinants and Consequents. Of these, the Determinants and the Consequents are well-known among the people. They being connected with the human nature. Their definitions are not discussed. This is for avoiding prolixity. On this point there is the Śloka :

लोकस्वभावसंसिद्धा लोकयात्रानुगामिनः। अनुभावविभावाश्च ज्ञेयास्त्वभिनयैर्बुधैः।।6।।
lokasvabhāvasaṁsiddhā lokayātrānugāminaḥ / anubhāvavibhāvāśca jñayāstvabhinayairbudhaiḥ //

Determinants and Consequents are known by the wise to be things which are created by human nature and are in accordance with the ways of human nature and with the ways of the world.

तत्राष्टौ भावाः स्थायिनः, त्रयस्त्रिंशद् व्यभिचारिणः, अष्टौ सात्त्विका इति भेदाः[1] एवमेते काव्यरसाभिव्यक्तिहेतव एकोनपञ्चाशद् भावाः प्रत्यवगन्तव्याः। एभ्यश्च सामान्यगुणयोगेन रसा निष्पद्यन्ते। भवति चात्र श्लोकः–

Now, the Durable Psychological States are eight in number. The Complementary Psychological States are thirtythree and the Sāttvika States are eight in number. These are the three varieties of the Psychological States. Hence, we are to understand that there are fortynine Psychological States capable of drawing out the Sentiment from the play. The Sentiments arise from them when they are imbued with the quality of universality (*sāmānya,* lit. commonness). On this point there is a Śloka :

योऽर्थो हृदयसंवादी तस्य भावो रसोद्भवः। शरीरं व्याप्यते तेन शुष्कं काष्ठमिवाग्निना।।7।।
yo'rtho hṛdayasaṁvādī tasya bhāvo rasodbhavaḥ / śarīraṁ vyāpyate tena śuṣkaṁ khāṣṭhamivāgninā //

The Psychological State proceeding from the thing which is congenial to the heart, is the source of the Sentiment and it pervades the body just as fire spreads over dry wood.

• DURABLE AND OTHER PSYCHOLOGICAL STATES •

अत्राह–यदन्योन्यार्थसंश्रितैर्विभावानुभावव्यञ्जितैरेकोनपञ्चाशद्भावैः सामान्यगुणयोगेनाभिनिष्पद्यन्ते रसास्तत् कथं स्थायिन एव भावा रसत्वमाप्नुवन्ति? उच्यते–यथा हि समानलक्षणास्तुल्यपाणिपादोदरशरीराः समानप्रत्यया अपि पुरुषाः कुलशीलविद्याकर्मशिल्पविचक्षणत्वाद् राजत्वमाप्नुवन्ति तत्रैव चान्येऽल्पबुद्धयस्तेषामेवानुचरा भवन्ति, तथा विभावानुभावव्यभिचारिणः स्थायिभावानुपाश्रिता भवन्ति[।] आश्रयत्वात् स्वामिभूताश्च स्थायिनो भावाः। तद्वत् [2]स्थायिनि वपुषि गुणीभूता अन्ये भावाः तान् गुणवत्तयाऽऽश्रयन्ते। [ते] परिजनभूता व्यभिचारिणो भावाः। [3]को दृष्टान्त इति? यथा नरेन्द्रो बहुजनपरिवारोऽपि सन् स एव नाम लभते, नान्यः सुमहानपि पुरुषः, [4]तथा विभावानुभावव्यभिचारिपरिवृतः स्थायी भावो रसनाम लभते।[5]

6. (B.9; G.6) 1. B. विभेदाः.

7. (B.10-11; G.7) 2. B.G. स्थानीयपुरुषगुणभूता. 3. B.G. add before this अत्राह. 4. G.C. adds तथा च बहुषु गच्छत्सु कश्चित् क्वचित् पृच्छति कोऽयम् इति। सृतम्। आह रजित्येव. 5. G.C. add नरेन्द्रवत्।

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भवति चात्र श्लोकः-

It is said in this connexion : "If the fortynine Psychological States being represented by Determinants and Consequents coming into contact with one another become Sentiment when they are imbued with the quality of universality, how is it that Durable Psychological States only are changed into Sentiments [and not others]?, [In reply to this] it is said : "Just as among persons having same characteristics and similar hands, feet and belly and celebrity, some due to their birth, manners, learning and skill in arts and crafts, attain kingship, while others endowed with an inferior intellect become their attendants, in a similar manner, Determinants, Consequents and Complementary Psychological States become dependent on the Durable Psychological States. Being the shelter [of others] the Durable Psychological States become masters. Similarly other Psychological States (lit. feeling) reduced to subordination take sheter with them (*i.e.* the Durable Psychological States) due to superior merit [of the latter]. Those becoming their retinue are the Complementaly Psychological States. "Is there any parallel instance?" [Answer]. "Just as only a king surrounded by numerous attendants receives this epithet and not any other man be he ever so great, so the Durable Psychological States only followed by Determinants, Consequents and Complimentary Psychological States, receive the name of Sentiment. [On the point] there is a traditional Śloka :

यथा नराणां नृपतिः शिष्याणां च यथा गुरुः। एवं हि सर्वभावानां भावः स्थायी महानिह।। 8।।
yathā narāṇāṁ nṛpatiḥ śiṣyāṇāṁ ca yathā guruḥ / evaṁ hi sarvabhāvānāṁ bhāvaḥ sthāyī mahāniha //

Just as a king is superior to other men, and the preceptor is superior to his disciples, so the Durable Psychological States are superior to the other Psychological States.

• DURABLE PSYCHOLOGICAL STATES •

लक्षणं खलु पूर्वमभिहितमेतेषां रससंज्ञकानाम्। इदानीं तु भावसामान्यलक्षणमभिधास्यामः। तत्रादौ स्थायिभावान् व्याख्यास्यामः। तत्र रतिर्नाम आमोदात्मको भावः [1]ऋतुमाल्यानुलेपनाभरणप्रियजनवरभवनानुभवनाप्रतिफूल्यादिभिर्विभावैः समुत्पद्यते। तामभिनयेत् [2]स्मितमधुरवचनभ्रूक्षेपकटाक्षादिभिरनुभावैः। भवति चात्र श्लोकः-

Characteristics of these which are known as the Sentiments have been mentioned before. Now, we shall discuss the marks of the Psychological States common to them. First of all we shall take up [the case of] the Durable Psychological States.

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8. (B.12-13; G.8 and *prose*). 1. B.G. -भरणभोजदवाभवत. 2. B. स्मितवदनमधुरकथनभ्रू.

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• LOVE •

Love (*rati)* which has pleasure as its basis, is caused by Determinants like seasons, garlands, unguent, ornaments, dear ones, enjoyment of a superior residential house, and absence of opposition [from any one]. It is to be represented on the stage by Consequents such as a smiling face, sweet words, motion of eyebrows, and glances and the like.

There is a Śloka [on this point] :

इष्टार्थविषयप्राप्त्या रतिः समुपजायते। सौम्यत्वादभिनेया सा वाङ्माधुर्याङ्गचेष्टितैः।। 9।।
iṣṭārthaviṣayaprāptyā ratiḥ samupajāyate / saumyatvādabhineyā sā vāṅmādhuryāṅgaceṣṭitaiḥ //

Love arises from the attainment of desired objects. Because of its agreeableness, it is to be represented on the stage by sweet words accompanied by [suitable] gestures and movements of limbs.

• LAUGHTER •

अथ हासो नाम [1]परचेष्टानुकरणासंबद्धप्रलापपौरोभाग्यमौख्र्यादिभिर्विभावैरुत्पद्यते। तमभिनयेत्। पूर्वोक्तैर्हसितादिभिः। भवति चात्र श्लोकः–

Now, Laughter (*hāsya)* is caused by Determinants such as mimicry of others' actions, incoherent talk, obtrusiveness, foolishness and the like. It is to be represented on the stage by means of Smile and the like.

On this point there is a traditional Śloka :

परचेष्टानुकरणाद्धासः समुपजायते। स्मितहासातिहसितैरभिनेयः स पण्डितैः।। 10।।
paraceṣṭānukaraṇāddhāsaḥ samupajāyate / smitahāsātihasitairabhineyaḥ sa paṇḍitaiḥ //

Laughter arises from a mimicry of other people's actions. It is to be represented on the stage by the learned with Smile, Laughter and Excessive Laughter.

• SORROW •

शोको नाम इष्टजनवियोगविभवनाशवधबन्धनदुखानुभवनादिभिर्विभावैरुत्पद्यते। तस्यास्र-पातविलपितपरिदेवितवैवर्ण्यस्वरभेदस्रस्तगात्रताभूमिपाताक्रन्दित[2]दीर्घनिश्वसितजडतोन्मादमोह-मरणादिभिरनुभावैरभिनयः प्रयोक्तव्यः। रुदितम् अत्र त्रिविधम्। आनन्दजमार्तिजमीर्ष्यासमुत्थं चेति।

तत्रार्याः–

Sorrow *(śoka)* is caused by Determinants such as death of the beloved one, loss of wealth, experience of sorrow due to any one's murder or captivity and the like. It is to be represented on the stage by Consequents such as shedding tears, lamentation, bewailing, change of colour, loss of voice, looseness of limbs, falling on the ground, crying, deep breathing, paralysis, insanity, death and the like.

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9 (B. 14-15; G.9 and *prose*) 1. B. -करणकुहकासम्बद्धा. 10 (B.16-17; G.10 and *prose*) 2. G. inserts here विवेष्टित.

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Weeping here (*i.e.* in a play) is of three kinds : (weeping) of joy, [weeping] of affliction and [weeping] due to jealousy. On these points there are traditional Āryās :

[1]हर्षोत्फुल्लकपोलं सानुस्मरणं च वागनिभृतास्त्रम्। रोमाञ्चाञ्चितगात्रं रोदनमानन्दजं भवति।। 11।।

harṣotphullakapolaṁ sānusmaraṇaṁ ca vāganibhṛtāsram / romāñcāñcitagātraṁ rodanamānandajaṁ bhavati //

Weeping in which the cheeks are blooming in joy, the body is horripilating, there are words of remembrance, and tears are not concealed, is called weeping of joy.

पर्याप्तविमुक्तास्रंसस्वनमस्वस्थगात्रगतिचेष्टम्।[2] भूमिनिपातितचेष्टितविलपितमित्यर्तिजं भवति।। 12।।

paryāptavimuktāsraṁ sasvanamastasthagātragaticeṣṭam / bhūminipātitaceṣṭitavilapitamityartijaṁ bhavati //

Weeping in which there is a loud sound, copious shedding of tears, uneasiness of the body, want of steady movements and efforts, lamentation after falling on the ground, and rolling on the earth, is called weeping due to affliction.

प्रस्फुरितौष्ठकपोलं सशिरःकम्पं तथा सनिश्वासम्। भृकुटीकटाक्षकुटिलं स्त्रीणामीर्ष्याकृतं भवति[3]।। 13।।

prasphuritauṣṭhakapolaṁ saśiraḥkampaṁ tathā saniśvāsam / bhṛkuṭīkaṭākṣakuṭilaṁ strīṇāmīrṣyākṛtaṁ bhavati //

भवति श्लोकः–

Loud weeping of women in which the lips and the cheeks are throbbing and the head is shaking, the eyebrows and the glances are moving in anger, is called weeping due to jealousy.

स्त्रीनीचप्रकृतिः ह्येष शोको व्यसनसंभवः। धैर्यणोत्तममध्यानां नीचानां रुदितेन च।। 14।।

strīnīcaprakṛtiḥ hyeṣa śoko vyasanasaṁbhavaḥ / dhairyaṇottamamadhyānāṁ nīcānāṁ ruditena ca //

Sorrow relates to women, persons of the inferior type, and it has its origin in affliction [of any kind]. With relation to it, persons of the superior and the middling types are distinguished by their patience and those inferior type by their weeping.

• ANGER •

क्रोधो नाम आधर्षणाक्रुष्टकलहविवादप्रतिकूलादिभिर्विभावैरुत्पद्यते[4]। [5]तमभिनयेद् उत्फुल्ल-नासापुटोद्वृत्तनयनसन्दष्टोष्टपुटगण्डस्फुरणादिभिरनुभावैः।

Anger (*krodha*) is caused by Determinants such as insolence, abusive

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11 (B.19; G.11) 1. B. reads before ethis आतन्देर्ष्यातिं कृतं, त्रिविधं रुदितं सदाबुधै ज्ञेयम्, तस्य त्वभिनयोगान् विभावगतितः प्रवक्ष्यामि. 12 (B.20; G.12) 2. G. भूमिपातविवतित, B. भूमिनिपातनिवर्तित. 13 (B.21; G.13) 3. C. adds द्वारणनपेक्षपाणः प्रायेणावासलिङ्गसंयुक्तः। वीररसान्तरचारी हार्यः कृतकः कोपः. 14 (B.22-23; G.14 and *prose*). 4. B. समुपद्यते 5. B. अस्य विकृष्टनासापुटोद् वृत्तनयनसन्दष्टाष्ठ.....भावैरभिनयः प्रयोक्तव्यः

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language, quarrel, altercation, opposing [persons or objects] and the like. It is to be represented on the stage by Consequents such as swollen nose, upturned eyes, bitten lips, throbbing cheeks and the like.

रिपुजो गुरुजश्चैव प्रणयिप्रभवस्तथा। भृत्यजः कृतकश्चेति क्रोधः पञ्चविधः स्मृतः॥ 15॥

ripujo gurujaścaiva praṇayiprabhavastathā / bhṛtyajaḥ kṛtakaśceti krodhaḥ paccavidhaḥ smṛtaḥ //

अत्रार्या भवन्ति–

Anger is of five kinds, *viz.,* anger caused by enemies, superior persons, lovers, servants, and feigned anger.

On this point there are traditional Āryās :

भृकुटिकुटिलोत्कटमुखसन्दष्टौष्ठः स्पृशन् करेण करम्। [1]धृष्टभुजशिखरवक्षाः [2]शत्रोर्विनियन्त्रणं कुप्येत्॥ 16॥

bhṛkuṭikuṭilotkaṭamukhasandaṣṭauṣṭhaḥ spṛśan kareṇa karam / dhṛṣṭabhujaśikharavakṣāḥ śatrorviniyantraṇaṁ kupyet //

One should show anger against control by the enemy with knitting of eyebrows, fierce look, bitten lips, hand clasping each other, and with threatening arms, shoulder and chest.

किञ्चिदवाङ्मुखदृष्टिः किञ्चित्स्वेदापमार्जनपरञ्च। अव्यक्तोल्वणचेष्टो [3]गुरोर्विनियन्त्रणं रुष्येत्॥ 17॥

kiñcidavāṅmukhadṛṣṭiḥ kiñcitsvedāparmārjanaparañca / avyaktolvaṇaceṣṭo gurorviniyantraṇaṁ ruṣyet //

One should show anger against control by superiors with slightly downcast eyes, wiping off slight perspiration and not expressing any violent movement.

अल्पतरप्रविचारो विकिरन्नश्रूण्यपाङ्ग विक्षेपैः। [4]सभृकुटीस्फुरदौष्ठः [5]प्रणयाभिगतां प्रियां रुष्येत्॥ 18॥

alpatarapravicāro vikirannaśrūṇyapāṅga vikṣepaiḥ / sabhṛkuṭīsphuradauṣṭhaḥ praṇayābhigatāṁ priyāṁ ruṣyet //

One should show one's anger to the beloved woman by a very slight movement [of the body], by shedding tears, and knitting eyebrows and with sidelong glances, and throbbing lips.

यः परिजने तु रोषस्तर्जननिर्भत्सनाक्षिविस्तारैः। विप्रेक्षणैश्च विविधैस्तस्याभिनयः[6] प्रयोक्तव्यः॥ 19॥

yaḥ parijane tu roṣastarjananirbhatsanākṣivistāraiḥ / viprekṣaṇaiśca vividhaistasyābhinayaḥ prayoktavyaḥ //

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15 (B.24-25. G. om). 16 (B.2; G.15) 1. B.G. क्रुद्ध धृष्टः. स्वभुजप्रेक्षौ. C. -भुजशिरवक्षाः 2. B. शत्रौ निर्यन्त्रणं. 17 (B.27; G.16) 3. B. गुरौ विनयवन्त्रित, 18 (B.28; G.17). 4. B.G. स्फुरितोष्ठ, 5. B.G. अन्योपगताश्रयं. 19 (B.29; G.18). 6. B.G. अभिनेयः क्रूरतारहित.

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Anger to one's servants should be represented on the stage by means of threat, dilated eyes and by casting angry looks of various kind.

कारणमपेक्षमाणः प्रायेणायासलिङ्गसंयुक्तः। [1]उभयरसान्तरचारी कार्यः कृतको [2]भवेद्रोषः॥ 20॥

kāraṇamapekṣamāṇaḥ prāyeṇāyāsaliṅgasaṁyuktaḥ / ubhayarasāntaracārī kāryaḥ kṛtako bhavedroṣaḥ //

Anger which is shown with a view to the realization of an ulterior motive and which mostly betrays marks of effort, is called feigned anger, and it relates to (lit. moves between) two Sentiments.

• ENERGY •

उत्साहो नाम उत्तमप्रकृतिः। स चाविषादशक्तिधैर्य[3]शौर्यादिभिर्विभावैरुत्पद्यते॥ तस्य [4]स्थैर्यत्यागारम्भ-वैशारद्यादिभिरनुभावैरभिनयः प्रयोक्तव्यः।

Energy (*utsāha*) relates to persons of the superior type. It is caused by Determinants such as absence of sadness, power, patience, heroism and like. It is to be represented on the stage by Consequents such as steadiness, munificence, boldness in an undertaking, and the like. On this point there is a Śloka:

असम्मोहादिभिर्व्यक्तो व्यवसायनयात्मकः। उत्साहस्त्वभिनेयोऽसावप्रमादक्रियादिभिः[5]॥ 21॥

asammohādibhirvyakto vyavasāyanayātmakaḥ / utsāhastvabhineyo'sāvapramādakriyādibhiḥ //

Energy which has effort as its basis and which grows out of alertness and such other qualities, should be represented on the stage by acts of vigilance and the like.

• FEAR •

भयं नाम स्त्रीनीचप्रकृतिकं गुरुराजापराधशून्यागाराटवीपर्वतदर्शन[6]निर्भत्सनदुर्दिननिशान्ध-कारोलूकनक्तञ्चारारावश्रवणादिभिर्विभावैरुत्पद्यते। तस्य प्रवेपितकरचरणहृदयकम्पनस्तम्भ-मुखशोषणजिह्वापरिलेहनस्वेद[7]वेपथुपरित्राणमन्वेषणधावनोत्क्रुष्टादिभिरनुभावैरभिनयः प्रयोक्तव्यः।

अत्र श्लोकाः-

Fear (*bhaya*) relates to woman and persons of the inferior type. It is caused by Determinants such as acts offending one's superiors and the king, roaming in a forest, seeing an elephant and a snake, staying in an empty house, rebuke [from one's superiors], a dark rainy night, hearing the hooting of owls and the cry of animals that go out at night, and the like. It is to be represented on the stage by Consequents such as, trembling hands and feet, palpitation of the heart, paralysis, dryness of the mouth, licking the lips, perspiration, tremor, apprehension [of danger], seeking safety, running away, loud crying and the like. On this point there are Ślokas :

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20 (B.30-31; G.19 and *prose*). 1. G. द्विरसान्वरसञ्चारी. 2. G. भवति रोष. B. भवति कोपः. 3. G. शौर्यत्यागादि.
4. G. धैर्यत्यागाः. 21 (B.32-33 G.20 and *prose*). 5. B.G. -दप्रमादोत्थितादिभिः. 6. B.G. निर्भत्सनकान्तारदुः-.
7. B. -वेपथुत्रासपरित्राण-.

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गुरुराजापराधेन रौद्राणाञ्चापि दर्शनात्। श्रवणादपि घोराणां भयं मोहेन जायते।। 22।।
gururājāparādhena raudrāṇāñcāpi darśanāt / śravaṇādapi ghorāṇāṁ bhayaṁ mohena jāyate //

Fear arises from an embarassment due to offending one's superiors and the king, seeing terrible objects and hearing awful things.

[1]गात्रादिकम्पवित्रासैः वक्त्रशोषणसम्भ्रमैः। विस्फारितेक्षणैः कार्यमभिनेयं क्रियागुणैः।। 23।।
gātrādikampavitrāsaiḥ vaktraśoṣaṇasambhramaiḥ / visphāritekṣaṇaiḥ kāryamabhineyaṁ kriyāguṇaiḥ //

This is to be represented with tremor of the limbs, panic, drying up of the mouth, hurried movement, widely opened eyes and such other gestures and actions.

सत्त्ववित्रासनोद्भूतं भयमुत्पद्यते नृणाम्। स्रस्ताङ्गाक्षिनिमेषैश्चाप्यभिनेयत्तु नर्तकैः।। 24।।
sattvavitrāsanodbhūtaṁ bhayamutpadyate nṝṇām / srastāṅgākṣinimeṣaiścāpyabhineyattu nartakaiḥ //

Fear in men arising from terrifying objects should be represented on the stage by actors (lit. dancers) with slackened limbs and suspended movement of the eyes.

अत्रार्या–

करचरणहृदयकम्पैः [2]स्तम्भनजिह्वोपलेहमुखशोषैः। [3]स्रस्तसुविषण्णगात्रैरस्याभिनयः प्रयोक्तव्यः।। 25।।
karacaraṇahṛdayakampaiḥ stambhanajihvopalehamukhaśoṣaiḥ / srastasuviṣaṇṇagātrairasyābhinayaḥ prayoktavyaḥ //

There is also an Āryā on this point

This (fear) should be represented on the stage with tremor of hands and feet, and palpitation of the heart, paralysis, licking the lips, drying up of the mouth, loosened limbs, and sinking *(visaṇṇa)* body.

• DISGUST •

जुगुप्सा नाम [4]स्त्रीनीचप्रकृतिका। सा [5]चाहृद्यश्रवणदर्शनादिभिर्विभावैरुत्पद्यते। तस्याः सर्वाङ्गसङ्कोचननिष्ठीवनमुखविकूणनहृल्लेखादिभिरनुभावैरभिनयः प्रयोक्तव्यः।

भवत्यत्र श्लोकः–

Disgust *(jugupsā)* relates to women and persons of the inferior type. It is caused by Determinants such as hearing and seeing unpleasant things, and the like. It is to be represented on the stage by Consequents such as, contracting all the limbs, spitting, narrowing down of the mouth, heart-ache and the like. On this point there is a Śloka.

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22 (B.34; G.21). 23 (B.35; G.22). 1. B.G. गात्रकम्पनवित्रासैः. 24 (B.36; G.23). 25 (B.37 and *prose;* G.24 and *prose*). 2. B. मुखशोषणवदनलेहनस्तम्भैः. 3. B. सम्भ्रान्तवदनवेपथु सन्त्रासकृतेरभिनयोऽस्य. 4. G. सवित्रासैः. 5. B. श्रवणपरिकीर्तन–

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नासाप्रच्छादनेनेह गात्रेसङ्कोचनेन च। उद्वेजनैः सहल्लेखैर्जुगुप्सामभिनिर्दिशेत्।। 26।।
nāsāpracchādaneneha gātresaṅkakocanena ca / udvejanaiḥ sahṛllekhair-jugupsāmabhinirdiśet //

Disgust is to be represented on the stage by covering the nose, contracting all the limbs, [general] uneasiness and heart-ache.

• ASTONISHMENT •

विस्मयो नाम मायेन्द्रजालमानुषकर्मातिशयविद्याचित्रपुस्तच्छिल्पातिशयाद्यैर्विभावैरुत्पद्यते। तस्य [1]नयनविस्तारानिमिषप्रेक्षणभ्रूक्षेपणरोमहर्षसाधुवादादिभिरनुभावैरभिनयः प्रयोक्तव्यः।

अत्र श्लोकः–

Astonishment (*vismaya)* is created by Determinants such as illusion, magic, extraordinary feats of men, great excellence in painting, art-works in parchment and the like. It is to be represented on the stage by Consequents such as wide opening of the eyes, looking without winking of the eyes, [much] movement of the eyebrows, horripilation, moving the head to and fro, the cry of "well done," "well done," and the like. On this point there is a Śloka :

कर्मातिशयनिर्वृत्तो विस्मयो हर्षसम्भवः। सिद्धिस्थाने त्वसौ साध्यो प्रहर्षपुलकादिभिः।। 27।।
karmātiśayanirvṛtto vismayo harṣasambhavaḥ / siddhisthāne tvasau sādhyo praharṣapulakādibhiḥ //

Astonishment arising from joy due to extraordinary acts should be represented by means such as joy, tears, fainting and the like.

• COMPLEMENTARY PSYCHOLOGICAL STATES •

[2]एवमेते स्थायिभावाः प्रत्यवगन्तव्याः।

व्यभिचारिण इदानीं [3]वक्ष्यामः–अत्राह व्यभिचारिण इति कस्माद् उच्यते? वि अभि इत्येतावुपसर्गौ। चर गतौ धातुः। [4]विविधमभिमुखेन रसेषु[5] चरन्तीति व्यभिचारिणः[6]। चरन्ति नयन्तीत्यर्थः। कथं नयन्ति? उच्यते–यथा सूर्य इदं नक्षत्रममुं वासरं नयतीति। न च तेन बाहुभ्यां स्कन्धेन वा नीयते। किं तु लोकप्रसिद्धमेतत्। यथायं सूर्यो नक्षत्रं दिनं वा नयतीति एवमेते व्यभिचारिण इत्यवगन्तव्याः। [7]इमे एवं गृहीतास्त्रयस्त्रिंशद्भावाः। तान् वर्णयिष्यामः।

Durable Psychological States are to be known as described here. We shall now explain the Complementary Psychological States. "Why are these called *vyabhicāriṇaḥ?"* [In answer] it is said that *vi* and *abhi* are prefixes, and the root *cara* means 'to go,' 'to move. Hence, the word *vyabhicāriṇaḥ* means 'those that move in relation to Sentiments towards different [kinds of objects.]' 'Move in'

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26 (B.40-41; G.25 and *prose*). 1. B. -रोमहर्शणशिरःकम्प- 27 (B. 42-43; G.6 and *prose*). 2. G. एवमप्येते स्थायिनो भावा रससंज्ञाः प्र०. 3. B. व्याख्यास्यामः 4. C. धात्वर्थं वागङ्गसत्त्वोपेतान् विविधम् 5. G. रसान्. 6. B. adds वागङ्ग सत्त्वोपेतान् प्रयोगे रसान् नयन्तीति व्यभिचारिणः अत्राह कथं नयन्तीति. 7. B. त इह संग्रहाभिहितास्त्रयस्त्रिंशद्व्यभिचारिणो भावा तान्वर्तयिष्यामः– G. त इमे संग्रहाभिहितास्त्रयस्त्रिंशद्भावा तान्, C. प्रति व्यभिचारिणस्ते इमे एवं गृहीतास्त्रयस्त्रिंशद्भावाः तान्.

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implies carrying. It is questioned, "How do they carry?" In answer it is said, "It is a popular convention to say like this," just as the people say, "The sun carries this *nakṣatra* (star) or that day." It does not, however, mean that these are carried on arms or shoulders. But this is a popular belief, just as the sun carries this star, so is to be understood that the Complementary Psychological States [carry the Sentiments]. These Complementary Psychological States as mentioned in the digest are thirty-three in number. We shall describe them now.

• DESPONDENCY •

तत्र निर्वेदो नाम [1]दारिद्र्योपगमाधिक्षेपाक्रुष्टक्रोधताडनेष्टजनवियोगतत्त्वज्ञानादिभिर्विभावैरुत्पद्यते। स्त्रीनीचप्रकृतीनां तमभिनयेत् रुदितविनिश्वसितोच्छ्वसितसंप्रधारणादिभिरनुभावैः–

भवति चात्र श्लोकः–

Despondency (*nirveda)* is caused by Determinants such as being reduced to poverty, getting insulted, abusive language, anger, beating, loss of beloved persons, and the knowledge of the ultimate (lit. essential) truth and the like. It is to be represented on the stage by Determinants such as weeping, sighing, deep breathing, deliberation and the like, on the part of woman, and of persons of the inferior type.

On this point there is a Śloka :

दारिद्र्येष्टवियोगैश्च निर्वेदो नाम जायते। संप्रधारणनिःश्वासैस्तस्य त्वभिनयो भवेत्।। 28।।

dāridryeṣṭaviyogaiśca nirvedo nāma jāyate / saṁpradhāraṇaniḥśvāsaistasya tvabhinayo bhavet //

अत्रानुवंश्ये आर्ये भवतः–

Despondency grows out of being reduced to poverty, and loss of dear ones, and it is to be represented on the stage by deliberation and deep breathing.

On this point there are two traditional Āryās :

इष्टजनविप्रयोगाद् दारिद्र्याद् व्याधितस्तथा दुःखात्। [2]परवृद्धिं वा दृष्ट्वा निर्वेदो ताम सम्भवति।। 29।।

iṣṭajanaviprayogād dāridryād vyādhitastathā duḥkhāt / paravṛddhiṁ vā dṛṣṭvā nirvedo tāma sambhavati //

Despondency rises from loss of dear ones, poverty, disease, envy from seeing the prosperity of others.

बाष्पपरिप्लुतनयनः पुनश्च[3] निःश्वासदीनमुखनेत्रः। योगीव [4]ध्यानपरो भवति हि निर्वेदवान् पुरुषः।। 30।।

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1. B.G. दारिद्र्य व्याध्यवमानाधिक्षेपाक्रुष्टक्रोधताडने.

28 (B.44; G.27). 29 (B.45-46; G.28). 2. B. ऋषिं परस्य दृष्ट्वा. 30 (B.47-48; G.29). 3. G. पुनः पुनः श्वास. 4. G. ध्यानरतो.

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bāṣpapariplutanayanaḥ punaśca niḥśvāsadīnamukhanetraḥ / yogīva dhyānaparo bhavati hi nirvedavān puruṣaḥ //

A despondent man has the eyes bathed in tears, face and eyes miserable due to heavy breathing, and he is like a yogī absorbed in meditation.

• WEAKNESS •

ग्लानिर्नाम [1]वान्तविरिक्तव्याधितपोनियमोपवासमनस्तापातिपानमदनसेवातिव्यायामाध्वगमनक्षुत्पिपासानिद्राच्छेदादिभिर्विभावैः समुत्पद्यते। तस्याः क्षामवाक्यनयनकपोलमन्दपदोपक्रमानुत्साहतनुगात्रवैवर्ण्यादिभिरनुभावैरभिनयः प्रयोक्तव्यः।

Weakness (*glāni*) proceeds from Determinants such as, vomitting, purgation, sickness, penance, austerities, fasting, mental worry, too much drinking, sexual indulgence, too much exercise, walking a long way, hunger, thirst, sleeplessness and the like. It is to be represented on the stage by Consequents such as a week voice, lustreless eyes, pale face, slow gait, want of energy, thinness of the body, change of colour and the like.

On this point there are two Āryās :

अत्रार्ये भवतः–

वान्तविरिक्तव्याधिषु तपसा जरसा च जायते ग्लानिः।
कार्श्येन साभिनेया [2]मन्दक्रमणानुकम्पेन।। 31।।

vāntaviriktavyādhiṣu tapasā jarasā ca jāyate glāniḥ / kārśyena sābhineyā mandakramaṇānukampena //

Weakness grows out of vomitting, purgation and sickness, penance, and old age. It is to be represented on the stage by thinness of the body, slow gait and tremor [of the limbs].

गदितैः क्षामक्षामैर्नेत्रविकारैश्च दीनसञ्चारैः। [3]श्लथभावाच्चाङ्गानां मुहुर्मुहुर्निर्दिशेद् ग्लानिम्।। 32।।

gaditaiḥ kṣāmakṣāmairnetravikāraiśca dīnasañcāraiḥ / ślathabhāvāccāṅgānāṁ muhurmuhurnirdiśed glānim //

Weakness is to be represented on the stage by a very weak voice, weakness of the eyesight, poor gait, constant slackness of the limbs.

• APPREHENSION •

शङ्का नाम [4]सन्देहात्मिका स्त्रीनीचानां चौर्याद्यभिग्रहणनृपापराधपापकर्मकरणादिभिर्विभावैः समुत्पद्यते। सा च [5]मुहुर्मुहुरवलोकनावकुण्ठितमुखशोषणजिह्वापरिलेहनमुखवैवर्ण्यवेपनशुष्कोष्ठकण्ठावसादादिभिरानुभवैरभिनीयते। अत्र श्लोकः–

Apprehension (*śaṅkā*) has doubt as its basis, and it relates to woman and

1. B. -मनस्तापातिशयमदनमद्यसेवनातिव्यायामा.

31 (B.49; G.30-31. 2. B.G. मन्दभ्रमणेन कम्पेन. 32 (B.50-51; G.31) 3. B.G. श्लथभावेनाङ्गानां. 4. G. om. सन्देहात्मिका स्त्रीनीचानाम्, G. -स्त्रीनीचप्रभवा. 5. G. -नावगुण्ठन, B. -नावकुण्ठन...वैवर्णत्स्वरभेदवेपथुशुष्कोष्ठकण्ठायास साधर्म्यादिरनुभावैरभिनयः प्रयोक्तव्यः

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persons of the inferior type. It is caused by Determinants such as theft, giving offence to the king and the like. It is to be represented on the stage by Consequents such as constantly looking on, hesitating movement (*avakuṇṭhana*), dryness of the mouth, licking the lips, change of facial colour, tremor, dry lips, loss of voice and the like.

There is Śloka on these points :

चौर्यादिजनिता शङ्का प्रायः कार्या भयानके। प्रियव्यलीकजनिता तथा शृङ्गारिणी मता।। 33।।

cauryādijanitā śaṅkā prāyaḥ kāryā bhayānake / privavyalīkajanitā tathā śṛṅgāriṇī matā //

Apprehension in the Terrible Sentiment is due to robbery, and the like, and in case of the Erotic Sentiment it is due to [a possible] deception on the part of the lover.

अत्राकारसंवरणमपि [1]केचिदिच्छन्ति। तच्च कुशलैरुपाधिभिरिङ्गितैश्चोपलक्ष्यम्।

अत्रार्ये भवत–

Some authorities prescribe (lit. desire) in this case a concealment of appearance which is to be characterized by [adoption of] clever tricks and gestures.

There are two Āryās in this connexion :

द्विविधा शङ्का कार्या ह्यात्मसमुत्था च परसमुत्था च। या तत्रात्मसमुत्था सा ज्ञेया दृष्टिचेष्टाभिः।। 34।।

dvividhā śaṅkā kāryā hyātmasamutthā ca parasamutthā ca / yā tatrātmasamutthā sā jñeyā dṛṣṭiceṣṭābhiḥ //

Apprehension is of two kinds : *viz.* that arising from one's ownself and that arising from another person. That arising from one's own self is to be known from one's look and efforts.

किंचित् [2]प्रवेपिताङ्गो [3]तथोन्मुखो वीक्षते च पार्श्वानि। गुरुसज्जमानजिह्वः श्यावास्यः शङ्कितः पुरुषः।। 35।।

kiñcit pravepitāṅgo tathonmukho vīkṣate ca pārśvāni / gurusajjamānajihvaḥ śyāvāsyaḥ śaṅkitaḥ puruṣaḥ //

A man with Apprehension has a dark face, a thick and protruding tongue, slightly trembling limbs, and he constantly looks sideways.

• ENVY •

असूया नाम नानापराधद्वेषपरैश्वर्यसोभाग्यमेधालीलाविद्यादिभिर्विभावैरुत्पद्यते। तस्याश्च परिषदि दोषप्रख्यापनं [4]गुणोपघातेर्ष्याचक्षुःप्रदानाधोमुखभृकुटिक्रियावज्ञानकुत्सनादिभिरनुभावैरभिनयः प्रयोक्तव्यः।

अत्रार्ये भवतः–

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33 (B.52-53; G.32 and *prose*) 1. B. इच्छन्तीति केचित्. 34 (B.54; G.33). 35 (B.55-56; G.34 and *prose*).
2. B. -ताङ्गस्त्वधोमुखो. 3. C. मुहुर्मुहुर्वीक्षते. 4. C. -घातनाचक्षु.

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Envy (*asūyā*) is caused by Determinants such as various offences, hatred, other people's wealth, good luck, intelligence, sports, learning and the like. It is to be represented on the stage by Consequents such as finding fault with others, decrying their virtues, not paying any heed to these, remaining with downcast face, knitting eyebrows in disparagement, and abusing others in the assembly [of men].

On these points there are two Āryās :

परसौभाग्येश्वरतामेधालीलासमुच्छ्रयं दृष्ट्वा। [1]उत्पद्यते ह्यसूया कृतापराधो भवेद्यश्च॥ 36॥

parasaubhāgyeśvaratāmedhālīlāsamucchrayaṁ dṛṣṭvā / utpadyate hyasūyā kṛtāparādho bhavedyaśca //

Envy arises in a person who is displeased to see other people's good fortune, wealth, intelligence, and exuberance of sportiveness.

भृकुटिकुटिलोत्कटमुखैः सेर्ष्याक्रोधपरिवृत्तवक्त्राद्यैः[2]। गुणनाशनविद्वेषैरस्याभिनयः प्रयोक्तव्यः॥ 37॥

bhṛkuṭikuṭilotkaṭamukhaiḥ serṣyākrodhaparivṛttavaktrādyaiḥ/guṇanāśanavidveṣairasyābhinayaḥ prayoktavyaḥ //

It is to be represented by a distorted face, knitting eyebrows, face turned away in jealous anger, decrying other people's virtues and showing hatred towards them.

• INTOXICATION •

अथ मदो नाम मद्योपयोगादुत्पद्यते। स च त्रिविधः पञ्चविधभावश्च।

अत्रार्या भवन्ति–

Intoxication (*mada*) is caused by drinking of liquor and similar other things. It is of three kinds, and has five Determinants. There are the following Āryās on this point :

त्रिविधस्तु मदः कायस्तरुणो मध्यस्तथावकृष्टश्च। करणं पञ्चविधं स्यात् [3]तस्याभिनये प्रयोक्तव्यम्॥ 38॥

trividhastu madaḥ kāyastaruṇo madhyastathāvakṛṣṭaśca / karaṇaṁ pañcaviadhaṁ syāt tasyābhinaye prayoktavyam //

Intoxication is of three kinds, *viz.* Light, medium and excessive. It has five causes which should be represented on the stage.

कश्चिन् मत्तो गायति रोदिति कश्चित्तथा हसति कश्चित्। परुषवचनाभिधायी कश्चित् कश्चित् तथा स्वपिति॥ 39॥

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36 (B.57; G.35). 1. G. अभिनेतव्यासूया. 37 (B.58-59; G.36 and *prose*). 2. G. परिवर्तनेश्चित्रैः. B. परिवृत्तनेत्रैश्च.
38 (B.60; B.37). 3. B.C. तस्याभिनयः प्रयोक्तव्यः- 39 (B.61; B.38).

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kaścin matto gāyati roditi kaścittathā hasati kaścit / paruṣavacanābhidhāyī kaścit kaścit tathā svapiti //

While intoxicated some sing, some laugh and some use harsh words while others sleep.

उत्तमसत्त्वः शेते हसति च गायति च मध्यमप्रकृतिः। परुषवचनाभिधायी रोदित्यपि चाधमप्रकृतिः॥ 40॥

uttamasattvaḥ śete hasati ca gāyati ca madhyamaprakṛtiḥ / paruṣavacanābhidhāyī rodityapi cādhamaprakṛtiḥ //

Among these, persons of the superior type sleep, those of the middling type laugh and sing, and those of the inferior type cry or use harsh words.

स्मितवदनमधुररागो हृष्टतनुः किञ्चिदाकुलितवाक्यः। सुकुमाराविद्धगतिस्तरुणमदस्तूत्तमप्रकृतिः॥ 41॥

smitavadanamadhurarāgo hṛṣṭatanuḥ kiñcidākulitavākyaḥ /sukumārāviddhagatistaruṇamadastūttamaprakṛtiḥ //

Light intoxication is characterised by a smiling face, pleasant feeling, joyful body, slightly faltering words, delicately unsteady gait, and relates to persons of the superior type.

स्खलिताघूर्णितनयनः स्रस्तव्याकुलितबाहुविक्षेपः। [1]कुटिलव्याविद्धगतिर्मध्यमदो मध्यमप्रकृतिः॥ 42॥

skhalitāghūrṇitanayanaḥ srastavyākulitabāhuvikṣepaḥ /kuṭilavyāviddhagatirmadhyamado madhyamaprakṛtiḥ //

Medium intoxication is characterised by drunken and rolling eyes, drooping arms or arms restlessly thrown about and irregularly unsteady gait, and relates to persons of the middling type.

नष्टस्मृतिर्हतगतिश्छर्दितहिक्काकफैः सुबीभत्सः। गुरुसज्जमानजिह्वो निष्ठीवति चाधमप्रकृतिः॥ 43॥

naṣṭasmṛtirhatagatiścharditahikkākaphaiḥ subībhatsaḥ / gurusajjamānajihvo niṣṭhīvati cādhamaprakṛtiḥ //

Excessive intoxication is characterised by loss of memory, and incapacity to walk due to vomitting, hiccup and cough, and a thick protruding tongue and spitting, and relates to persons of the inferior type.

रङ्गे पिबतः कार्या मदवृद्धिर्नाट्ययोगमासाद्य। कार्यो मदक्षयो वै यः खलु पीत्वा प्रविष्टः स्यात्॥ 44॥

raṅge pibataḥ kāryā madavṛddhirnāṭyayogamāsādya / kāryo madakṣayo vai yaḥ khalu pītvā praviṣṭaḥ syāt //

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40 (B.62; G.39). 41 (B.63; G.40). 42 (B.64; G.41). 1. B. -गतिर्भवति मदो. 43 (B.65; G.42). 44 (B.66; G.43).

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A character who (acts) drinking on entering the stage is to show that his intoxication is increasing, but the character who enters the stage as drunk should show that his intoxication is decreasing.

सन्त्रासाच्छोकाद्वा भयप्रकर्षाच्च कारणोपगतः। [1]उत्क्रम्यापि हि कार्यो [2]मदप्रणाशस्तथा तज्ज्ञैः॥ 45॥

santrāsācchokādvā bhayaprakarṣācca kāraṇopagataḥ / utkramyāpi hi kāryo madapraṇāśastathā tajjñaiḥ //

But the intoxication should be stopped by exit when there is panic, grief and increase of terror due to some cause.

एभिर्भावविशेषैऽर्मदो द्रुतं संप्रणाशमुपयाति। अभ्युदयसुखैर्वाक्यैस्तथैव शोकः क्षयं याति॥ 46॥

ebhirbhāvaviśeṣai'rmado drutaṁ saṁpraṇāśamupayāti /abhyudayasukhair-vākyaistathaiva śokaḥ kṣayaṁ yāti //

On account of these special conditions, intoxication disappears quickly just as grief passes away on hearing the happy news of [sudden] prosperity.

• WEARINESS •

श्रमो नाम [3]अध्वगतिव्यायामसेवादिभिर्विभावैरुत्पद्यते। तस्य [4]गात्रसंवाहननिःश्वसितमुखविकूणन-जृम्भणाङ्गमर्दमन्दपादोत्क्षेपणनयनविघूर्णन सीत्कारादिभिरनुभावैरभिनयः प्रयोक्तव्यः।

अत्रार्या–

Weariness (*śrama)* is caused by Determinants such as walking a long way, exercising of limbs and the like. It is to be respresented on the stage by Conseqents such as gentle rubbing of the body, [deep] breathing, contraction of the mouth, belching, massaging of the limbs, very slow gait, contraction of the eyes, making Śikāra and the like.

There is an Āryā on this point:

[5]अध्वगतिव्यायामैर्नरस्य सञ्जायते श्रमो नाम। निःश्वासखेदगमनैस्तस्याभिनयः प्रयोक्तव्यः॥ 47॥

adhvagativyāyāmairnarasya sañjāyate śramo nāma / niḥśvāsakhedagaman-aistasyābhinayaḥ prayoktavyaḥ //

Weariness in man is caused by walking [a long distance] and exercising [the limbs], and it is to be represented on the stage by [deep] breathing, tired gait and the like.

• INDOLENCE •

आलस्यं नाम स्वभावखेदव्याधिसौहित्यगर्भादिभिर्विभावैः समुत्पद्यते स्त्रीनीचानाम्। तदभिनयेत् सर्वकर्मप्रद्वेषशयनासनतन्द्रानिद्रासेवनादिभिरनुभावैः।

अत्रार्या–

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45 (B.67; G.44). 1. C. उद्यम्यापि. G. उत्क्रान्त्यापि. 2. B. -णाशः क्रमात्तज्ज्ञैः 46. (B.68-69; G.45 and *prose*). 3. B.G. अध्वव्यायाम- 4. B. गात्रपरिमर्दन निःश्वशितविजम्भित...क्षेपणनयनवदनविकूणनसीत्कारादिभि- .47 (B.70-71; G.46 and *prose*). B. नृत्ताध्वस्यायामान्नरस्य। G-व्यायामान्नरस्य.

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Indolence (*ālasya*) is caused by Determinants such as nature, lassitude, sickness, satiety, pregnancy and the like. And it relates to woman, and men of the inferior type. It is to be represented on the stage by Consequents such as aversion to any kind of work, lying down, sitting, drowsiness, sleep and the like. On this point there is an Āryā :

[1]**आलस्यं त्वभिनेयं खेदव्याधिस्वभावजं वापि। आहारवर्जितानमारम्भाणामनारम्भात् ।। 48।।**

ālasyaṁ tvabhineyaṁ khedavyādhisvabhāvajaṁ vāpi/āhāravarjitāna-mārambhāṇāmanārambhāt //

Indolence arising from lassitude as well as nature should be represented on the stage by discontinuance of all activity except taking food.

• DEPRESSION •

दन्यं नाम दौर्गत्यमनस्तापादिभिर्विभावैरुत्पद्यते। [2]तस्याधृतिशिरोरोगगात्रस्तम्भमृजापरिवर्जनादि-भिरनुभावैरभिनयः प्रयोक्तव्यः।

अत्रार्या–

Depression (*dainya*) is caused by Determinants such as poverty, mental agony and the like. It is to be represented on the the stage by Consequents such as want of self-command, dullness of the body, absent-mindedness giving up of cleansing [the body] and the like.

There is in Āryā on this point :

चिन्तौत्सुक्यसमुत्था दुःखाद्वा दीनता भवेत् पुंसाम्। सर्वमृजापरिहारैर्विविधोऽभिनयो भवेत्तस्य।। 49।।

cintautsukyasamutthā duḥkhādvā dīnatā bhavet puṁsām/sarvamṛjāpari-hārairvividho'bhinayo bhavettasya//

Depression of men proceeds from anxiety, eager expectation and misery. Different modes of representing it on the stage includes giving up of cleansing [the body] in any way.

• ANXIETY •

चिन्ता नाम ऐश्वर्येभ्रंशेष्टद्रव्यापहारदारिद्र्यादिभिर्विभावैरुत्पद्यते। तामभिनयेन्[3]निश्वसितोच्छ्वसित-सन्तापध्यानाधोमुखचिन्तननुकार्यादिभिरनुभावैः।

अत्रार्ये भवतः–

Anxiety (*cintā*) is caused by Determinants such as loss of wealth, theft of favourite object, poverty and the like. It is to be represented on the stage by [deep] breathing, sighing, agony, meditation, thinking with a downcast face, thinness of the body and the like.

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48 (B.72-73; G.47 and *prose*). 1. G. तस्यावृत्तशिरो-गात्रगौरवमृजा-, 2. B. गात्रगौरवान्यमनस्कृतामृजा-.
49 (B.74-75; G.48 and *prose*) 3. G. निश्वसितसन्ताप-

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There are two Āryās on this point :

ऐश्वर्येष्टद्रव्यापहारजनिता बहुप्रकारा तु। हृदयौत्सुक्योपगता चिन्ता तु नृणां समुद्भवति।। 50।।
aiśvaryeṣṭadravyāpahārajanitā bahuprakārā tu / hṛdayautsukyopagatā cintā tu nṛṇāṁ samudbhavati //

Anxiety of men arises in various ways from the loss of wealth, theft of a favourite object, and a heart full of expectation.

सोच्छ्वासैर्निश्वसितैः सन्तापैश्चैव हृदयशून्यतया। अभिनेतव्या चिन्ता मृजाविहीनैरघृत्या च।। 51।।
socchvāsairniśvasitaiḥ santāpaiścaiva hṛdayaśūnyatayā / abhinetavyā cintā mṛjāvihīnairaghṛtyā ca //

It is to be represented on the stage by sighing, deep breathing, agony, and absent-mindedness, giving up of cleansing [the body] and want of self-command.

• DISTRACTION •

मोहो नाम [1]दैवोपघातव्यसनव्याधिभयावेगपूर्ववैरस्मरणादिभिर्विभावैरुत्पद्यते। तस्य [2]निश्चेष्टिताङ्ग-भ्रमणपतनघूर्णनादर्शनादिभिरनुभावैरभिनयः प्रयोक्तव्यः।

अत्र श्लोकः–

Distraction *(moha)* is caused by Determinants such as accidental injury, adversity, sickness, fear, agitation, remembering past enemity and the like. It is to be represented on the stage by Consequents such as want of movement, [excessive] movement of [a particular] limb, falling down, reeling, not seing properly and the like.

There is a Śloka on this point :

अस्थाने तस्करान् दृष्ट्वा [3]त्रासनैर्वा पृथग्विधः। तत्प्रतीकारशून्यस्य मोहः समुपजायते।। 52।।
asthāne taskarān dṛṣṭvā trāsanairvā pṛthagvidhaḥ / tatpratīkāraśūnyasya mohaḥ samupajāyate //

अत्र आर्या–

Due to seeing a robber in an unexpected place or from panic of different kinds distraction occurs in a man when he finds no help [nearby].

There is also an Āryā on this point :

[4]व्यसनाभिघातभयपूर्ववैरसंस्मरणजो भवति मोहः। [5]सर्वेन्द्रियसम्मोहादस्याभिनयः प्रयोक्तव्यः।। 53।।
vyasanābhighātabhayapūrvavairasaṁsmaraṇajo bhavati mohaḥ /sarvendriya-sammohādasyābhinayaḥ prayoktavyaḥ //

Distraction occurs due to adversity, accidental injury, memory of past enmity. It is to be represented on the stage by suspension of the activity of all senses.

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50 (B.76; G.49). 51 B.77-78; G.50 and *prose*). 1. B.G. हृदयवितर्कोपगता. B.G. दैवोपघातव्यसनाभिघात-. 2. B.G. निश्चैतन्यभ्रमणपतनो- 52 (B.79; G.51). 3. B. त्रासनैर्विविधैरपि. 53 (B.80-81; G.52 and *prose*). 4. B. -संस्मरणरोगजो. 5. B. मोहात्तस्या, BG. मोहात्त्वस्या

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• RECOLLECTION •

स्मृतिर्नाम सुखदुःखकृतानां भावानामनुस्मरणम्। सा च स्वास्थ्यजघन्यरात्रिनिद्राच्छेदसमानदर्शनोदाहरणचिन्ताभ्यासादिभिर्विभावैरुत्पद्यते। तामभिनयेत् शिरकम्पनावलोकनभ्रूसमुन्नमनादिभिरनुभावैः।

अत्र श्लोकार्ये भवतः–

Recollection (*smṛti)* is remembering every condition of happiness and misery. It is caused by Determinants such as health, troubled night, disturbed sleep, seeing parallels, having an example, thinking, constant practice and the like. It is to be represented on the stage by Consequents such as nodding of the head, looking down, raising up the eyebrows and the like.

On this point is a Śloka and an Āryā :

[1]**सुखदुःखमतिक्रान्तं तथा मतिविभावितम्। विस्मृतं च यथावृतं स्मरेद् यः स्मृतिमानसौ।। 54।।**

sukhaduḥkhamatikrāntaṁ tathā mativibhāvitam / vismṛtaṁ ca yathāvṛtaṁ smared yaḥ smṛtimānasau //

One is said to be recollecting something when one remembers past happiness and misery which were either concerved in mind or did actually occur and was forgotten.

स्वास्थ्याभ्याससमुत्था श्रुतिदर्शनसंभवा स्मृतिर्निपुणैः। शिरउद्वाहनकम्पैर्भ्रूविक्षेपैः साभिनेतव्या।। 55।।

svāsthyābhyāsasamutthā śrutidarśanasaṁbhavā smṛtirnipuṇaiḥ /śiraudvāhana-kampairbhrūvikṣepaiḥ sābhinetavyā //

Recollection arising from health, or relating to the Vedas and Darśanas is to be represented on the stage by raising or nodding of the head and raising the eyebrows.

• CONTENTMENT •

धृतिर्नाम शौर्यविज्ञानश्रुतिविभवशौचाचारगुरुभक्त्य[2] धिकार्थलाभक्रीडादिभिर्विभावैरुत्पद्यते। तामभिनयेत् प्राप्तानां विषयाणामुपभोगाद् अप्राप्तातीतोपहतविनष्टानामननुशोचनादिभिरनुभावैः।

अत्रार्ये–

Contentment (*dhṛti)* is caused by [Determinants such as] heroism, spiritual knowledge, learning, wealth, purity, good conduct, devotion to one's superiors, getting excessive amount of money, enjoying sports, and like. It is to be represented on the stage by Consequents such as enjoyment of objects gained, and not grumbling over objects unattained, the past, [objects] partially enjoyed and lost and the like.

On this point there are two Āryās :

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54 (B.82; G.53). 1. B.G. सुखदुःखमतिक्रान्तं तथा मतिविभावितं यथावृत्तम्। चिरविस्मृतं स्मरति यः स्मृतिमानिति वेदितव्योऽसौ. 55 (B.83-84; G.54 and prose) 2. B.G. -धिकमनोरथार्थलाभ- C. -लाभविविधक्रीडा.

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विज्ञानशौचविभवश्रुतिशक्तिसमुद्भवा धृतिः सद्भिः। भयशोकविषादाद्यै रहिता तु सदा प्रयोक्तव्या।। 56।।

vijñānaśaucavibhavaśrutiśaktisamudbhavā dhṛtiḥ sadbhiḥ / bhayaśokaviṣādādyai rahitā tu sadā prayoktavyā //

Contentment arising from spiritual knowledge, purity, wealth and power, is always to be represented on the stage by an absence of fear, sorrow and sadness.

प्राप्तानामुपभोगः शब्दस्पर्शरसरूपगन्धानाम्। [1]अप्राप्तौ नहि शोको यस्यां हि भवेद् धृतिः सा तु।। 57।।

prāptānāmupabhogaḥ śabdasparśarasarūpagandhānām / aprāptau nahi śoko yasyāṁ hi bhaved dhṛtiḥ sā tu //

When one enjoys attained objects such as [sweet] sound, touch, taste, form and smell, and is not sorry over their non-attainment, one is said to have Contentment.

• SHAME •

व्रीडा नाम अकार्यकरणात्मिका गुरुव्यतिक्रमणावज्ञानप्रतिज्ञानिर्वहणकृत [2]पश्चात्तापादिभिर्विभावैरुत्पद्यते। तां [3]निगूढवदनाधोमुखचिन्तनोर्वीलेखनवस्त्राङ्गुलीयकसंस्पर्शनखनिकृन्तनादिभिरनुभावैरभिनयेत्।

अत्रार्ये भवतः–

Shame (*vrīḍā*) has improper action as its basis. It is caused by Determinants such as repentance on accounts of transgressing words of superiors or disregarding them, nonfulfilment of vows and the like. It is to be represented on the stage by Consequents such as covered face, thinking with downcast face, drawing lines on the ground, touching clothes and rings, and biting the nails, and the like.

There are two Āryās on this point :

किञ्चिदकार्यं [4]कुर्वन् यो हि नरो दृश्यते शुचिभिरन्यैः। पश्चात्तापेन युतो व्रीडित इति वेदितव्योऽसौ।। 58।।

kiñcidakāryaṁ kurvan yo hi naro dṛśyate śucibhiranyaiḥ / paścāttāpena yuto vrīḍita iti veditavyo'sau //

When a man, after he has done anything improper, is seen by those who are pure, he becomes repentant and is ashamed.

लज्जानिगूढवदनो भूमिं विलिखन् [5]नखांश्च विनिकृन्तन्। वस्त्राङ्गुलीयकानां संस्पर्शं व्रीडितः कुर्यात्।। 59।।

lajjānigūḍhavadano bhūmiṁ vilikhan nakhāṁśca vinikṛntan /vastrāṅgulīyakānāṁ saṁsparśaṁ vrīḍitaḥ kuryāt //

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56 (B.85; G.55). 57 (B.86-87; G.56 and prose) 1. C. अप्राप्ते. B. अप्राप्तेश्च 2. C. प्रत्यादिष्ट before पश्चात्तापा-, 3. G. चिन्तनः विलेखन. 58 (B.88 G.57) 4. G. कुर्वाणो एव यो B. कुर्वन्नेवं यो. 59 (B.89-90; G.58). 5. C. नखैश्च.

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The ashamed man will cover his face, draw lines on the ground, bite the nails, touch clothes and rings.

• INCONSTANCY •

चपलता नाम रागद्वेषमात्सर्यामर्षेर्ष्याप्रतिकूलादिभिर्विभावैरुत्पद्यते। तस्याश्चवाक्यारुष्यनिर्भर्त्सनसम्प्रहारवधबन्ध[1]ताडनादिभिरनुभावैरभिनयः प्रयोक्तव्यः।

अत्रार्या–

Inconstancy (*capalatā)* is caused by Determinants such as love, hatred, malice, impatience, jealousy, opposition and the like. It is to be represented on the stage by Consequents such as harsh words, rebuke, beating, killing, taking prisoner, goading and the like.

There are two Āryās on this point :

अविमृश्य तु यः कार्यं पुरुषो [2]वधताडनं समारभते। अविनिश्चितकारित्वात् स तु खलु चपलो बुधैर्ज्ञेयः।। 60।।

avimṛśya tu yaḥ kāryaṁ puruṣo vadhatāḍanaṁ samārabhate / aviniścitakāritvāt sa tu khalu capalo budhairjñeyaḥ //

When a man does anything like killing or beating any one without any forethought, he is said to be inconstant because of his not being definite in his action.

• JOY •

हर्षो नाम [3]मनोरथलाभेष्टजनसमागममनः परितोषदेवगुरुराजभर्तृप्रसादभोजनाच्छादनधनलाभोपभोगादिभिर्विभावैरुत्पद्यते। तमभिनयेत् नयनवदनप्रसादप्रियभाषणालिङ्गन[4]कण्टकितास्रस्वेदादिभिरनुभावैः।

अत्रार्ये भवतः–

Joy (*harṣa)* is caused by Determinants such as attainment of a desired object, union with a beloved person, mental satisfaction, favour of gods, preceptor, king, and husband (or master), receiving [good] food, clothing and money and enjoying them, and the like. It is to be represented on the stage by means of Consequents such as brightness of the face and the eyes, using sweet words, embracing, horripilation, tears, perspiration and the like.

There are two Āryās on this point :

[5]प्राप्ये वा प्राप्ये वा लब्धेऽर्थे प्रियसमागमे वापि। हृदयमनोरथलाभे हर्षः संजायते पुंसाम्।। 61।।

prāpye vā prāpye vā labdhe'rthe priyasamāgame vāpi / hṛdayamanorathalābhe harṣaḥ saṁjāyate puṁsām //

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1. C.G. -ताडनज्ञापनादि-.

60. (B91; G.59). 2. C. वधनाडनादिकं. 3. G. -लाभेप्सीतावाप्तीष्टजन. 4. B.G. -कण्टकितपुलकितास्र-. 61 (B.93; G.60). 5. C. प्राप्ते. B. अप्राप्ये प्राप्ये.

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Joy is caused to a man when he has attained any object or obtained anything which was unobtainable or has met his beloved one or has his heart's desire fulfilled.

नयनवदनप्रसादप्रियभाषालिङ्गनैश्च रोमाञ्चैः। ललितैश्चाङ्गविहारैः स्वेदाद्यैरभिनयस्तस्य।।62।।

nayanavadanaprasādapriyabhāṣālińganaiśca romāñcaiḥ / lalitaiścāṅgavihāraiḥ svedādyairabhinayastasya //

It is to be represented on the stage by brightness of the eyes and the face, loving words, embrace, delicate movement of the limbs, and perspiration and the like.

• AGITATION •

आवेगो नाम उत्पातवातवर्षाग्निकुञ्जरोद्भ्रमणप्रियाप्रियश्रवणव्यसनाभिघातादिभिर्विभावैरुत्पद्यते। तत्रोत्पातकृतो नाम विद्युदुल्कानिर्घातप्रपतनचन्द्रसूर्योपरागकेतुदर्शनादिभिर्विभावैरुत्पद्यते। तमभिनयेत्। [1]सर्वाङ्गस्रस्ततावैमनस्यमुखवैवर्ण्यविस्मयादिभिः। वातकृतं [2]पुनरवगुण्ठनाक्षिमर्दनवस्त्रसंग्रहनत्वरितगमनादिभिरनुभावैः। वर्षकृतं नाम [3]सर्वाङ्गसंपिण्डनप्रधावनच्छत्राश्रयणादिभिः। अग्निकृतं तु [4]धूमाकुलनेत्रसंकोचनाङ्गसंवेगतिक्रान्तपादादिभिः। कुञ्जरोद्भ्रमणकृतमपि त्वरितापसर्पणचपलगमनभयस्तम्भवेपथुपश्चादवलोकनविस्मयादिभिः। प्रियश्रवणकृतं तु अभ्युत्थानालिङ्गनवस्त्राभरणप्रदानाश्रुपुलकादिभिः। अप्रियश्रवणकृतं [5]भूमिपतनपरिदेवितविषमपरिवर्तितपरिधावितविलापरुदितादिभिः। [6]व्यसनाभिघातकृतं तु [7]सहसापक्रमणशस्त्रवर्मधारणगजतुरगरथारोहणसम्प्ररणादिभिरभिनयेत्।

Agitation (*āvega*) is caused by Determinants such as portents, wind or rains, [outbreak of] fire, running about of elephants, hearing very good or very bad news, stroke of calamity and the like. In this connexion portents include [a stroke of] lightning and [falling] of meteors of shooting stars, eclipse of the sun and the moon, and appearance of comet. It is to be represented on the stage by looseness of all the limbs, distraction of the mind, loss of facial colour, surprise and the like. [Agitation] due to violent winds is to be represented by veiling [the face], rubbing the eyes, collecting [the ends] of clothes [worn], hurried going and the like. [Agitation] due to [heavy] rains is to be represented by lumping together of all the limbs, running, looking for some covered shelter, and the like. [That] due to [an outbreak of] fire is to be represented by eyes troubled with smoke, narrowing down all the limbs, or shaking them, running with wide steps, flight and the like. That due to running about of elephants is to be represented by hurried retreat, unsteady gait, fear, paralysis, tremor, looking back and the like. [That] from hearing something favourable is to be represented by getting up, embracing, giving

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62 (B.94-95; G.61 and *prose*). 1. C. -स्रस्तविषण्णवैमनस्य. B.G. वैवण्यविषादविस्मथा-. 2. B. -रवकुण्ठना-, G. -वस्त्रसंगूहन-. 3. B. सर्वाङ्ग मम्पीडन, G.C. -च्छत्राश्रयणादिभिः. 4. B. -नेत्राङ्गसंकोचनविधूननातिक्रापक्रान्ता-; G. -नेत्रताङ्गसंवेग विधूननातिक्रान्तापक्रान्ता-, C. -नेत्रसंकुचनाङ्गसंवेगविधूननविक्रान्तपादादिभिः. 5. B. भूमिपतन-विषमविवर्तनपरिधावनविलापनाक्रन्दनादिभिः. 6. B. प्रकृतिव्यसनकृतं नाम. 7. B. सहसापर्पणशस्त्रचर्मवर्म..... सम्प्रधारणादि. G. -वर्मधारणस्फुरण वेपथुगज-. C. सम्प्रहरणादिभिः.

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away clothes and ornaments, weeping, horripilation and the like. That due to hearing anything unpleasant is to be represented by falling down on the ground, lamentation, rolling about [even] on a rough surface, running away, bewailling, weeping, and the like. And that due to a stroke of calamity (*vyasana)* is to be represented by sudden retreat, taking up weapons and armour, mounting elephants and horses and chariots, determination and the like.

[1]इत्येषोऽष्टविधो ज्ञेय आवेगः संभ्रमात्मकः। स्थैर्येणोत्तममध्यानां नीचानां चापसर्पणात्।। 63।।

ityeṣo'ṣṭavidho jñeya āvegaḥ saṁbhramātmakaḥ / sthairyeṇottamamadhyānāṁ nīcānāṁ cāpasarpaṇāt //

Agitation of these eight kinds has hurry as its basis. This is characterised by patience on the part of persons of the superior and the middling types; but agitations of the inferior type is marked by flight.

On this point there are two Āryās :

अप्रियनिवेदनादिश्रवणादवधीरितवचनस्य[2]। शस्त्रक्षेपत्रासादावेगो नाम सम्भवति।। 64।।

apriyanivedanādiśravaṇādavadhīritavacanasya / śastrakṣepatrāsādāvego nāma sambhavati //

Agitation occurs over an unpleasant report, disregard of instruction, throwing a missile, and panic.

अप्रियनिवेदनाद्यो विषादभावाश्रयोऽनुभावोऽस्य। [3]सहसारिदर्शनं चेत् [4]प्रहरणपरिघट्टनं कार्यम्।। 65।।

apriyanivedanādyo viṣādabhāvāśrayo'nubhāvo'sya / sahasāridarśanaṁ cet praharaṇaparighaṭṭanaṁ kāryam //

Agitation due to an unpleasant report, has as its Consequents assuming a sad look, and that due to a sudden appearance of enemy is to be represented by clash of weapons.

• STUPOR •

जडता नाम सर्वकार्याप्रतिपत्तिः इष्टनिष्टश्रवणदर्शनव्याध्यादिभिर्विभावैरुत्पद्यते। [5]तामभिनयेदकथना-भाषणतूष्णींभावानिमेषनिरीक्षणपरवशत्वादिभिरनुभावैः।

अत्रार्या–

Stupor (*jaḍatā*) is caused by Determinants such as cessation of all activity, hearing of a much desired thing or a [very] harmful thing, sickness and the like. It is to be represented on the stage by Consequents such as not uttering any word, speaking indistinctly, remaining absolutely silent, looking with a steadfast gaze, dependence on others and the like.

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63 (B.96-97; g.62 and *prose*). 1. B. एवमष्टविकल्पोऽयम्. 64 (B.98; G.63). 2. B. निवेदनाद्धा सहसा ह्यभिधारितारिवचनेन, G. निवेदनाद्वा श्रवणाद् अवधारितारितवचनस्य. 65 (B.99-100; G.64 and *prose*). 3. BG. -दर्शनाच्चेत्. 4. B. परिघट्टनैः कार्यं. 5. C. -नयेत् कथनाभागणतूष्णीम्भावाप्रतिभनिमेष-.

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There is an Āryā on this point :

इष्टं वानिष्टं वा सुखदुःखं वा न वेत्ति यो मोहात्। तूष्णीकः परवशगः स भवति जडसंज्ञकः पुरुषः॥66॥

iṣṭaṁ vāniṣṭaṁ vā sukhaduḥkhaṁ vā na vetti yo mohāt / tūṣṇīkaḥ paravaśagaḥ sa bhavati jaḍasaṁjñakaḥ puruṣaḥ //

A man is called stupid when due to senselessness he cannot distinguish between good and evil as well as happiness and misery, and remains silent, and dependent on others.

• ARROGANCE •

गर्वो नाम ऐश्वर्यकुलरूपयौवनविद्याबलधनलाभादिभिर्विभावैरुत्पद्यते। तस्यावज्ञाधर्षणानुत्तरदानासंभाषणांसावलोकनविभ्रमापहसन[1]पारुष्यगुर्वतिक्रमाणाधिक्षेपादिभिरनुभावैरभिनयः प्रयोक्तव्यः।

अत्रार्या–

Arrogance (*garva*) is caused by Determinants such as kingship, noble birth, personal beauty, youth, learning, power, attainment of wealth and the like. It is to be represented on the stage by Consequents such as contempt [for others], harassing [people], not giving reply [to one's question], not greeting [others], looking to shoulders, flurry, contemptuous laughter, harsh words, trangressing [commands of] the superiors, rebuking and the like.

There is an Āryā on this point :

[2]विद्यावाप्ते रूपादैश्वर्यादथ धनागमाद्वापि। गर्वः खलु नीचानां दृष्ट्याङ्गविचारणैः कार्यः॥67॥

vidyāvāpte rūpādaiśvaryādatha dhanāgamādvāpi / garvaḥ khalu nīcānāṁ dṛṣṭyāṅgavicāraṇaiḥ kāryaḥ //

Arrogance of persons of the inferior type due to acquisition of learning, youth, personal beauty, royal power and attainment of wealth is to be represented by movement of the eyes and the limbs.

• DESPAIR •

विषादो नाम [3]कार्यारम्भानिस्तरणदैवव्यापत्तिसमुत्थः। तमभिनयेत् सहायान्वेषणोपायचिन्तनोत्साहविघातवेमनस्यनिःश्वसितादिभिरनुभावैरुत्तममध्यमानाम्। अधमानां तु [4]परिधावनावलोकनमुखशोषणसृकवपरिलेहननिद्राश्वसितध्यानादिभिरनुभावैः।

अत्रार्या श्लोकश्च–

Despair (*viṣāda*) is caused by Determinants such a nonfulfilment of the work undertaken, natural calamity and the like. It is to be represented on the part of persons of the superior and the middling types by Consequents such as looking for allies, thinking about means, loss of energy, absentmindedness, deep breathing the like. And on the part of persons of the inferior type it is to be represented by

66 (B.101-102; G.65 and *prose*). 1. C. वाक्पारुष्य for पारुष्य. 67 (B.103-104; G.66 and *prose*). 2. विद्या यौवनरूपा-. 3. B. कार्यानिन्तरण. 4. B.C. -धावनालोकन.

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running about aimlessly looking down, drying up to the mouth licking the corner of the mouth, sleep, deep breathing, meditation and the like.

There are two Āryās on this point :

कार्यानिस्तरणकृतश्चौर्यादिग्रहणराजदोषाद्यैः। दैवादिष्टो योऽर्थस्तदसंप्राप्तौ विषादः स्यात्।। 68।।
kāryānistaraṇakṛtaścauryādigrahaṇarājadoṣādyaiḥ / daivādiṣṭo yo'rthastadasaṁprāptau viṣādaḥ syāt //

Despair arises from nonfulfilment of the work begun, being taken at the time of committing theft, and giving offence to the king and like.

[1]वैचित्योपायचिन्ताभ्यां कार्यमुत्तममध्ययोः। निद्रानिःश्वसितध्यानैरधमानां तु दर्शयेत्।। 69।।
vaicityopāyacintābhyāṁ kāryamuttamamadhyayoḥ /nidrāniḥśvasitadhyānairadhamānāṁ tu darśayet //

In case of persons of the superior and the middling types this is to be represented by mental distraction and thinking about various means, and in case of persons of the inferior type sleep, deep breathing, and [aimless] reflection are to represent it.

• IMPATIENCE •

औत्सुक्यं नाम इष्टजनवियोगानुस्मरणोद्यानदर्शनादिभिर्विभावैरुत्पद्यते। तस्य [2]दीर्घनिःश्वसिताधोमुखविचिन्तननिद्रातन्द्रीशयनाभिलाषादिभिरभिनयः प्रयोक्तव्यः।

अत्रार्या–

Impatience *(autsukya)* is created by Determinants such as separation from beloved persons, remembering them, sight of a garden and the like. It is to be represented on the stage by Consequents such as sighs, thinking with downcast face, sleep, drowsiness, desire for lying down and the like.

There is an Āryā on this point :

[3]इष्टजनादिवियोगादौत्सुक्यं जायते ह्यनुस्मृत्या। चिन्तानिद्रातन्द्रीगात्रगुरुत्वैरभिनयोऽस्य ।। 70।।
iṣṭajanādiviyogādautsukyaṁ jāyate hyanusmṛtyā /cintānidrātandrīgātragurutvairabhinayo'sya //

Impatience arises from the loss of beloved persons of from remembering them. This is to be represented on the stage by thinking, want of sleep, drowsiness, dullness of the body and the like.

• SLEEPING •

निद्रा नाम [4]दौर्बल्यश्रमक्लमदालस्यचिन्ताऽत्याहारस्वभावादिभिर्विभावैरुत्पद्यते। तामभिनयेद् [5]वदनगौरवगात्रपरिलोडननेत्रविघूर्णनजृम्भणगात्रविमर्दोच्छ्वसितनिःश्वसितसन्नगात्रताक्षिनिमीलनसम्मोहादिभिरनुभावैः।

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68 (B.105; G.67). 69 (B.106-107; G.68 and *prose*) 1. BC. वैचित्र्योपायः C. विचित्रोपाय-. 2. G. शयनाशनतन्द्रीव्यसनादिभि. 70 (B.108-109; G.69 and pr.) 3. B.G. दृष्टजनस्य. 4. C. -श्रममदालस्य. 5. G. -गौरवशरीरलोलनेत्रघूर्णन.....निमीलनसर्वक्रियासम्मोहादि; B. -गौररवशरीरावलोकननेत्रघूर्णनगात्रविजृम्भणमान्द्योच्छ्वसितसन्नगात्रताक्षिनिमीलनादि-.

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अत्रार्ये भवतः–

Sleeping (*nidrā*) is caused by Determinants such as weakness, fatigue, exhaustion, intoxication, indolence, [too much] thinking, too much eating, [soporific] nature and the like. It is to be represented on the stage by Consequents such as heaviness of the face, stretching the limbs, rolling of the eyes, yawning, rubbing of the body, deep breathing, relaxed body, closing the eyes, bewilderment, and the like.

There are two Āryās on this point :

आलस्याद् दौर्बल्यात्क्लमाच्छ्रमाच्चिन्तनात् स्वभावाच्च। रात्रौ जागरणादपि निद्रा पुरुषस्य संभवति।। 71।।

ālasyād daurbalyātklamācchramāccintanāt svabhāvācca / rātrau jāgaraṇādapi nidrā puruṣasya saṁbhavati //

Sleep comes to a man through weakness, fatigue, exertion, [too much] thinking, natural tendency [to sleep] and keeping awake throughout the night.

[1]तां [2]मुखगौरवगात्रपरिलोडननयननिमीलन जडत्वैः। जृम्भणगात्रविमर्दैरनुभावैरभिनयेत् [3]प्राज्ञः।। 72।।

tāṁ mukhagauravagātraparilōḍananayananimīlana jaḍatvaiḥ /jṛmbhaṇagātra-vimadairanubhāvairabhinayet prājñaḥ //

It is to be represented on the stage by Consequents such as heaviness of the face, closing the eyes, or their rolling, stupor, yawning, massaging of the body and the like.

• EPILEPSY •

अपस्मारो नाम [4]देवनागयक्षराक्षसपिशाचादीनां [5]ग्रहणादनुस्मरणाद् उच्छिष्टशून्यागारसेवनाशुचि[6]-कालान्तारातिपातधातुवैषम्यादिभिर्विभावैरुत्पद्यते। तस्य स्फुरितकम्पिततनि:श्वसितधावनपतन-[7]स्वेदवदनफेनहिक्काजिह्मापरिलेहनादिभिरनुभावैरभिनयः प्रयोक्तव्यः। अत्रार्ये भवतः–

Epilepsy (*apasmāra*) is caused by Determinants such as being possessed by a god, a Nāga, a Yakṣa, a Rākṣasa, a Piśāca and the like, and a memory of such beings, eating food left after somebody's partaking of it, staying in a deserted house, non-observation of proper interval of time [in taking food, in sleeping etc], derangement of humours (*dhātu*)[1] and the like. It is to be represented on the stage by Consequents such as throbbing, trembling, running, falling down, perspiration, foaming in the mouth, hiccup, licking [the lips] with the tongue, and the like.

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71 (B.110; g.70). 72 (B.111-112; G.71 and *prose*). 1. C. तस्या. 2. B. -गा प्रतिलोलन-नयननिमीलनजडत्वैः 3. Bḍ. प्रयोगज्ञः. 4. B.G. -यक्षनागोब्रह्मराक्षस-. 5. B.G. ग्रहणानुस्मरण-. 6. B. -कालान्तरा परिपतनव्याध्यादिभि-. 7. B.G. खेदस्तम्भवतन-.

1. They are three in number viz. wind (*vāyu*), bile (*pitta*) and phlegm (*kapha*).

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On these points there are two Āryās :

भूतपिशाचग्रहणानुस्मरणोच्छिष्टशून्यगृहगमनात्। कालान्तरातिपातादशुचेश्च भवेद् अपस्मारः॥ 73॥

bhūtapiśācagrahaṇānusmaraṇocchiṣṭaśūnyagṛhagamanāt /kālāntarātipātāda-śuceśca bhaved apasmāraḥ //

Epilepsy occurs in a person when he is possessed by Bhūtas and Piśācas, when he remembers these beings, [etc.] Ucchiṣṭa[1], stays in a deserted house. disregards proper interval of time [for taking food etc.], and is impure [in body].

सहसा भूमौ पतनं प्रकम्पनं वदनफेनमोक्षश्च। [1]निःसंज्ञस्योत्थाने रूपाण्येतान्यस्मारे॥ 74॥

sahasā bhūmau patanaṁ prakampanaṁ vadanaphenamokṣaśca/ niḥsaṁjñasyotthāne rūpāṇyetānyasmāre //

Falling down suddenly on the ground, trembling, foaming in the mouth, and rising up while senseless, are conditions during Epilepsy.

• DREAMING •

सुप्तं नाम [2]निद्रासमुत्थम्। [3]निद्राभिभवेन्द्रियविषयोपगमनमोहनक्षितितलशयनप्रसारणानुत्कर्षणादिभिर्विभावैः समुत्पद्यते। तदुच्छ्वसितनि श्वसितसन्नगात्राक्षिनिमीलनसर्वेन्द्रियसम्मोहोत्स्वप्नादिभिरनुभावैरभिनयेत्।

अत्रार्ये–

Dreaming (*supta)* is caused by Determinants such as interruption of sleep, enjoying objects of senses, infatuation [of any kind], spreading the bed on the ground, dragging the bed over the ground and the like. The dreaming which occurs in sleep is to be represented by Consequents such as deep breathing, dullness of the body, closing the eyes, stupefaction of all the senses, dreams and the like.

There are two Āryās on this point :

निद्राभिभवेन्द्रियोपगमनमोहनैर्भवेत् सुप्तम्। अक्षिनिमीलोच्छ्वसनैः स्वप्नायितजल्पितैः कार्यः॥ 75॥

nidrābhibhavendriyopagamanamohanairbhavet suptam / akṣinimīlocchvasanaiḥ svapnāyitajalpiteḥ kāryaḥ //

Dreaming occurs due to interruption of sleep, enjoying objects of senses and infatuation [of any kind]. It is to be represented on the stage by closing the eyes. deep breathing, dreaming dreams and talking while asleep.

सोच्छ्वासैर्निःश्वासैर्मन्दाक्षिनिमीलनेन निश्चेष्टः। सर्वेन्द्रियसंमोहात्सुप्तं [4]स्वप्नैः प्रयुञ्जीत॥ 76॥

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73 (B.113; G.72). 74 (B.114-115; G.73 and *prose*). 1. C. निःसंज्ञाभ्यूत्थानं. 2. B.G. om. 3. G.C. om. till समुत्पद्यते. 75 (B.116; C.G. om) 76 (B.117-118; G.74 and *prose*). 4. B. स्वप्नैश्च युञ्जीत.

1. That which is left over in the plate after a person has finished his meal.

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socchvāsairniḥśvāsairmandākṣinimīlanena niśceṣṭaḥ/sarvendriyasaṁmohāt-suptaṁ svapnaiḥ prayuñjīta//

Dreaming is to be represented on the stage by deep breathing, imperfectly closing eyes, stupefaction of all senses and absence of all activity.

• AWAKENING •

विबोधो नाम [1]निद्राच्छेदाहारविपरिणामदु:स्वप्नतीव्रशब्दस्पर्शादिभिर्विभावैरुत्पद्यते। तं [2]जृम्भणाक्षि-मर्दनशयनमोक्षादिभिरनुभावैरभिनयेत्।

अत्रार्या–

Awakening (*vibodha*) is the break of sleep, and it is caused by Determinants such as digestion of food, bad dreams, loud sound, sensitive touch and the like. It is to be represented on the stage by Consequents such as yawning, rubbing the eyes, leaving the bed, and the like.

There is an Āryā on this point :

आहारविपरिणामाच्छब्दस्पर्शादिभिश्च सम्भूतः। प्रतिबोधस्त्वभिनेयो जृम्भणवदनाक्षि-परिमर्दैः।।77।।

āhāravipariṇāmācchabdasparśādibhiśca sambhūtaḥ/pratibodhastvabhineyo jṛmbhaṇavadanākṣiparimardaiḥ//

Awakening is caused by digestion of food, [loud] sound, [sensitive] touch and the like. It is to be represented on the stage by yawning, rubbing the face and the eyes, and the like.

• INDIGNATION •

अमर्षो नाम विद्यैश्वर्यधनबलाधिकैरधिक्षिप्तस्यावमानितस्य वा समुपद्यते। तं शिर:कम्पन-प्रस्वेदाधो[3]मुखविचिन्तनाध्यवसायध्यानोपायान्वेषणादिभिरनुभावैरभिनयेत्।

अत्र श्लोक:–

Indignation (*amarṣa*) is caused to persons abused or insulted by those having superior learning, wealth or power. It is to be represented on the stage by Consequents such as shaking the head, perspiration, thinking and reflecting with a downcast face, determination, looking for ways and means and allies, and the like.

There are two Ślokas on this point :

आक्षिप्तानां सभामध्ये विद्यैश्वर्यबलाधिकैः। [4]नृणामुत्साहसंपन्नो ह्यमर्षो नाम जायते।।78।।

ākṣiptānāṁ sabhāmadhye vidyaiśvaryabalādhikaiḥ/nṛṇāmutsāhasaṁpanno hyamarṣo nāma jāyate//

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1. B. –आहारपरिणामनिद्रच्छेदस्वप्नान्तीव्रशब्दस्पर्शस्यश्रवणादिभि:–. 2. C.G. मोक्ष(णा)ङ्गाद(ल)। भुजावक्षेपना (भुजविक्षेपा)–ङ्गुलित्रोटनादि–.

77 (B.119-120; G.75 and *prose*). 3. B. –मुखचिन्तनध्यानाध्यवसायोपायसहायान्वेषणादि, G. –चिन्तनोत्साहा-ध्यवसायध्यानोपाया–. 78 (B.121; G.76. 4. G. संपन्नादर्षो.

159808 गुरुकुल कांगड़ी विश्वविद्यालय

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Indignation grows in energetic men who have been abused or insulted in an assembly by those having superior learning and wealth.

उत्साहाध्यवसायाभ्यामधोमुखविचिन्तनैः। शिरःप्रकम्पस्वेदाद्यैस्तं प्रयुञ्जीत नाट्यवित्[1] **।। 79 ।।**

utsāhādhyavasāyābhyāmadhomukhavicintanaiḥ / śiraḥprakampasvedādyaistaṁ prayuñjīta nāṭyavit //

It is to be represented on the stage by energy, determination, reflection with a downcast face, shaking the head, perspiration and the like.

• DISSIMULATION •

अवहित्थं नाम आकारप्रच्छादानत्मकम्। तच्च [2]लज्जाभयापजयगौरवजैहम्यादिभिर्विभावैरुत्पद्यते। [3]तस्यान्यथाकथनाविलोकितकथाभङ्गकृतकधैर्यादिभिरनुभावैरभिनयः प्रयोक्तव्यः। अत्र श्लोकः-

Dissimulation (*avahitthā)* is the concealment of appearance. It is caused by Determinants such as shame, fear, defeat, respect, deceit and the like. It is to be represented on the stage by Consequents such as speaking like another person, looking downwards, break in the speech, feigned patience and the like.

There is a Śloka on this point :

धार्ष्ट्यजैहम्यादिसंभूतमवहित्थं भयात्मकम्। तच्चागणनया कार्यं [4]नातिचोत्तरभाषणात्।। 80 ।।

dhārṣṭyajaihamyādisaṁbhūtamavahitthaṁ bhayātmakam / taccāgaṇanayā kāryaṁ nāticottarabhāṣaṇāt //

Dissimulation is due to impudence, deceit, fear and the like. It is to be represented by carelessness about an action, and not speaking much in reply or in addressing [other].

• CRUELTY •

[5]अथोग्रता नाम [6]चौर्याभिग्रहनृपापराधासत्प्रल्लापादिभिर्विभावैरुत्पद्यते। तां च वधबन्धन-ताडननिर्भत्सनादिभिरनुभावैरभिनयेत्।

अत्रार्या-

Cruelty (*ugratā)* is caused by Determinants such as arrest of robbers, offence to kings, offending words and the like. It is to be represented on the stage by Consequents like killing, imprisoning, beating, rebuking and the like.

There is an Āryā on this point :

[7]चौर्याभिग्रहयोगान्नृपापराधात्तथोग्रता[8] भवति। वधबन्धताडनादिभिरनुभावैरभिनयस्तस्या ।। 81 ।।

cauryābhigrahayogānnṛpāparādhāttathogratā bhavati /vadhabandhatāḍa-nādibhiranubhāvairabhinayastasyā //

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79 (B.122-123; G.77 and *prose*). 1. B.G. पण्डितः. 2. G. om. अपजय. 3. B.-कथनावलोकित-. C.-कथाभङ्गकृतैरनुभावै-. 80 (B.124-125; G.78 and *prose*). 4. C. तानि for नाति. 5 B. उग्रता. 6. B.C. -ग्रहण- for -ग्रह-. 81 (B. 126-127; G.79 and *prose*). 7. C. चौर्यग्रहणनिरोधान् 8. B. चौर्याभिग्रहणवशान्. 2B. -ग्रधादथोग्रता.

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Cruelty occurs when a robber is arrested or the king is given offence. It is to be represented on the stage by Consequents such as killing, imprisoning, beating, rebuking and the like.

• ASSURANCE •

मतिर्नाम नानाशास्त्रार्थचिन्तनोहापोहादिभिर्विभावैरुत्पद्यते। तामभिनयेच्छिष्योपदेशार्थविकल्पन-संशयच्छेदनादिभिरनुभावैः।

अत्र श्लोकः-

Assurance (*mati*) is caused by Determinants such as thinking about the meaning of many Śāstras and considering the pros and cons of thing. It is to be represented on the stage by Consequents such as instructing pupils, ascertainment of [any] meaning, removal of doubt and the like.

There is a Ślokā on this point :

[1]नानाशास्त्रविनिष्पन्ना मतिः संजायते नृणाम्। शिष्योपदेशार्थकृतस्तस्यास्त्वभिनयो भवेत्।। 82।।

nānāśāstraviniṣpannā matiḥ saṁjāyate nṛṇām/śiṣyopadeśārthakṛ-tastasyāstvabhinayo bhavet//

Assurance comes to men when they are well-versed in the meaning of many Śāstras. It is to be represented on the stage by Consequents such as instructing pupils and explaining the meaning [of Śāstra].

• DISEASE •

व्याधिर्नाम वातपित्तकफसंनिपातप्रभवः। तस्य ज्वरादयो विशेषाः। ज्वरस्तु खलु द्विविधः सशीतः सदाहश्च। [2]सशीतस्तावत् [3]प्रवेपितसर्वाङ्गोत्कम्पनकुञ्चितहनुचलननासाविकूणनमुखशोषणरोमाञ्चपरि-देवितादिभिरनुभावैरभिनये प्रयोक्तव्यः। [4]सदाहस्तु [5]विक्षिप्तवस्त्रकरचरणभूम्यभिलाषानुलेपनशीता-भिलाषपरिदेवितोत्क्रुष्टादिभिः। ये चान्येऽपि व्याधयः तेऽपि खलु "मुखविघूर्णनगात्र-स्तम्भनिःश्वसनस्तनितोक्रुष्ट[6]वेपनादिभिरनुभावैरभिनेयाः।"

अत्र श्लोकः-

Disease (*vyādhi*) owes it origin to [an attack of three humours such as] wind (*vāta*), biles (*pitta*) and phlegm (*kapha*)[1]. Fever and similar other illnesses are special varieties of it. Fever is of two kinds, *viz.* that with a feeling of cold (*sīta*) and that with a feeling of heat (*dāha*). Fever with a feeling of cold should be represented by Consequents such as shivering, tremor of the entire body, bending [the body], shaking of the jaws, narrowing down the nasal passage, dryness of the mouth, horripilation, lamentation and the like. And that with a feeling of heat, is to be represented by throwing out clothes, the hands and the feet, desire

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82 (B.128-129; G.80 and *prose*). 1. G. नानाशास्त्रार्थनिष्पन्ना. B. नानाशास्त्रार्थबोधेन. 2. B.G. adds तत्र before this. 3. C. -चलनास्यविकूनन...रोमाञ्च सपरिदेविता-, C. नासाविघूर्णन...रोमाञ्चास्र नेकपरिदेविता-, 4. B. सदाहो नाम, C. सदाहः पुनः. 5. G. विक्षिप्ताङ्गकर-, B. परिदेवनमु वश षत्क्रुष्टादिरनुभावैः 6. B. -वेपनपरिदेवनादि.

1. See the Kāśyapasaṃhitā, XXVII, 6.

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[to roll on] the ground, [use of] unguent, desire for coolness, lamentation, crying and the like. The other type of sicknesses are to be represented on the stage by Consequents such as narrowing down the mouth, dullness of the body, [deep] breathing, making [peculiar] sounds, crying, tremor and the like.

There is a Śloka on this point :

सामान्यतस्तु व्याधीनां कर्तव्योऽभिनयो बुधः। स्रस्ताङ्गगात्रविक्षेपै रुजा [1]मुखविघूर्णनैः।। 83।।

sāmānyatastu vyādhīnāṁ kartavyo'bhinayo budhaḥ / srastāṅgagātravikṣepai rujā mukhavighūrṇanaiḥ //

Sickness in general should be represented on the stage by looseness of the limbs, throwing out the limbs and narrowing down the mouth due to illness.

• INSANITY •

उन्मादो नाम इष्टजनवियोगविभवनाशव्यसनाभिघातवातपित्तश्लेष्मप्रकोपादिभिर्विभावैरुत्पद्यते। तमनिमित्तहसितरुदितोत्कुष्टासम्बद्ध[2]प्रलापशयितोपविष्टोत्थितप्रधावितनृत्तगीतपठितभस्मपांश्ववधूलनतृणनिर्माल्यकुचेलचीर[3]घटवक्त्रशरावाभारणाधारणोपभोगैरन्यैश्चानवस्थितचेष्टाकरणादिभिरनुभावैरभिनयेत्।

अत्रार्ये भवतः–

Insanity (*unmāda)* is caused by Determinants such as death of beloved persons, loss of wealth, stroke of adversity, derangement of [the three humours] : wind (*vāta),* biles (*pitta),* phlegm (*śleṣma),* and the like. It is to be represented on the stage by laughing, weeping, crying, lying down, sitting, running, dancing, singing, and reciting [something] without any reason, smearing [the body] with ashes and dust, taking grass, Nirmālya.[1] soiled cloth, tags, potsherd and earthen tray as decoration [of the body]. Many other senseless acts, and imitation of others.

There are two Āryās on this point :

इष्टजनविभवनाशादभिघाताद्वातपित्तकफकोपात्। विविधाच्चित्तविकारादुन्मादो नाम संभवति।। 84।।

iṣṭajanavibhavanāśādabhighātādvātapittakaphakopāt /vividhāccittavikārādunmādo nāma saṁbhavati //

Insanity occurs owing to death of beloved persons, loss of wealth, accidental hurt, wind (*vāta),* biles (*pitta),* phlegm (*kapha),* derangement of the heart in various ways.

अनिमित्तहसितरुदितोपविष्टगतिप्रधावितोत्कुष्टैः। अन्यैश्च विकारकृतैरुन्मादं संप्रयुञ्जीत।। 85।।

animittahasitaruditopaviṣṭagatipradhāvitotkruṣṭaiḥ / anyaiśca vikārakṛtairunmādaṁ saṁprayuñjīta //

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83 (B. 130-131; G.81 and *prose*). 1. B. मुखविकूणनैः 2. C. -प्रलापाशवनोपविष्टो- 3. C. घटशराबा 84 (B.132; G.82) 85 (B.132-133; G.83 and *prose*).

1. Remains of a flower-offering to a deity, which is supposed to purify a person who takes it with reverence.

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Insanity is to be represented by laughing, weeping, sitting, running, and crying without any reason, and [other] senseless acts.

• DEATH •

मरणं नाम व्याधिजमभिघातजं च। [1]तत्र यदान्त्रयकृच्छ्लूलदोषवैषम्यगण्डपिण्डकाज्वरविषूचिकादिभिर्विभावैरुत्पद्यते तद्व्याधिप्रभवम्। अभिघातजं तु शस्त्राहिदंशविषपानश्वापदगजतुरगरथ[2]यानपातविनाशप्रभवम्। एतयोरिदानीमभिनयविशेषं वक्ष्यामि। तत्र व्याधिजं [3]विषण्णगात्रं व्यायताङ्गविचेष्टितं निमीलितनयनं [4]हिक्काश्वासोपेतमनवेक्षितपरिजनमव्यक्ताक्षरकथनादिभिरनुभावैरभिनयेत्।

अत्र श्लोकः-

Death (*maraṇa)* comes through disease as well as accidental injury. Of these two kinds of death, that form sickness is caused by Determinants such as a malady of the intestine and the liver, colic pain, disturbance of humours, tumours, boils, fever, cholera, and the like. And that due to accidental injury is caused by weapons, snake-bite, taking poison, [attack of] ferocious animals, injury due to falling down from elephant, horse, chariot and other vehicles. I shall now speak of the different methods of their represented on the stage. Death from disease is to be represented on the stage by Consequents such as looseness of the body, motionlessness of the limbs, closed eyes, hiccup, deep breathing, looking for family members, speaking indistinct words and the like.[1]

There is a Śloka on this point :

व्याधीनामेकभावो हि मरणाभिनयः स्मृतः। विषण्णगात्रैर्निश्चेष्टैरिन्द्रियैश्च विवर्जितः॥ 86॥

vyādhīnāmekabhāvo hi maraṇābhinayaḥ smṛtaḥ/viṣaṇṇagātrairniśceṣṭairindriyaiśca vivarjitaḥ//

Death due to disease is to be represented on the stage by one mark *viz.* loose body and inactive sense-organs. But death due to accidental injury is to be represented on the stage in different ways : *e.g.,* [death due to] wound by weapons is to be represented by Consequents such as suddenly falling down on the ground and the like. In case of snake-bite or taking poison [there is a gradual] development of its symptoms which are eight in number, *viz.,* thinness (of the body), tremor, burning sensation, hiccup, foam at the mouth, breaking of the neck, paralysis and death.

There are two traditional Ślokas on this point :

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1. B. तत्रायदान्त्रयकृच्छ्लून... यद्रत्प्रद्यगे. 2. C. -यानपतनविनाश. 3. C. -गात्रमप्य श्रुत. 4. C. हिक्काश्वासोत्पतनमनपीक्षितपरिजन.

86 (B.134-135; G.34 and *prose*).

1. Earlier writers on the Hindu drama wrongly believed that NŚ. excluded scenes of death from the stage. See Keith, Skt. Drama, pp. 222; also M. Ghosh, "A so-called convention of the Hindu Drama," IHQ. IX, 1933, pp. 981 ff. Windisch thought that Śūdraka in his Act. VIII violated a rule in showing the murder of Vasantasenā by Śakāra (Der griechische Einfluss in indische Drama, Berlin, 1882, p. 43).

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अभिघातजे तु नानाप्रकाराभिनयविशेषाः। [1]यथा [2]शस्त्रक्षते तावत् [3]सहसाभूमिपतनादिभिरनुकावैरभिनयः प्रयोक्तव्य। [4]अहिदष्टे तु विषपीते वा विषवेगा, यथा कार्श्यवेपथुदाहहिक्काफेनस्कन्धभङ्गजडतामरणानीत्यष्टो विषवेगाः।

अत्रानुवंश्यौ श्लोकौ भवतः–

कार्श्यं तु प्रथमे वेगे द्वितीये [5]वेपथुस्तथा। दाहं तृतीये हिक्कां तु चतुर्थे संप्रयोजयेत्।। 87।।
फेनं तु पञ्चमे कुर्यात् षष्ठे [6]तु स्कन्धभञ्जनम्। जडतां सप्तमे कुर्यादष्टमे मरणं तथा।। 88।।

kārśyaṁ tu prathame vege dvitīye vepathustathā / dāhaṁ tṛtīye hikkāṁ tu caturthe saṁprayojayet // phenaṁ tu pañcame kuryāt ṣaṣṭhe tu skandhabhañjanam / jaḍatāṁ saptame kuryādaṣṭame maraṇaṁ tathā //

The first symptom of the development [of the effect of poison] is thinness of the body, the second tremor, the third a burning sensation, the fourth hiccup, the fifth foaming at the mouth, the sixth breaking of the neck, the seventh paralysis and the eighth death.

There are desides two Āryās out this point :

श्वापदगज[7]तुरगरथोद्भवं तु पशुयानपतनजं चापि। शस्त्रक्षतवत् कुर्यादनपेक्षितगात्रसञ्चारम्।। 89।।

śvāpadagaja- turagarathodbhavaṁ tu paśuyānapatanajaṁ cāpi / śastrakṣatavat kuryādanapekṣitagātrasañcāram //

Death due to [an attack of] a ferocious animal, elephant, horse, or falling from chariots and mount, and wound by weapons should be represented by absence of any further movement of the body.

इत्येवं मरणं ज्ञेयं नानावस्थान्तरात्मकम्। प्रयोक्तव्यं बुधैः सम्यग् यथावागङ्गचेष्टितैः।। 90।।

ityevaṁ maraṇaṁ jñeyaṁ nānāvasthāntarātmakam / prayoktavyaṁ budhaiḥ samyag yathāvāgaṅgaceṣṭitaiḥ //

Thus death occurs under various conditions. It should be represented by suitable words, gestures and movements.

• FRIGHT •

त्रासो नाम विद्युदुल्काशनिपात[8]निर्घाताम्बुधरमहासत्त्वदर्शनपश्चारावादिभिर्विभावैरुत्पद्यते। संक्षिप्ताङ्गात्कम्पनवेपथुस्तम्भरोमाञ्चगद्गदप्रलापादिभिरनुभावैरभिनयेत्।

अत्र श्लोकः–

Fright (*trāsa)* is caused by Determinants such as flash of lightning, a meteor, thunder, earthquake, clouds, crying or howling of big animals and the like. It is to be represented on the stage by Consequents such as, shaking of narrow limbs,

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1. B. adds before यथा–शस्त्रक्षताहिदष्टविषपीतगजादिपतितश्वापदहता. 2. B. तत्र शस्त्रक्षते तात्र. 3. G. -पतनविकम्पनस्फुरणा. B. -पतनवेपनस्फुरणा- 4. B. अहिदष्टविषपीतयोविषवेगः. C. अहिदष्टविषपीते वा ननाविषवेगैः.
87 (B.137; G.85) 5. G.C. वेपथुं तथा. 88 (B.138; G.86) 6. B.G. स्कन्धस्य भञ्जनम. 89 (B.139; G.87)
7. C. मेङ्गवषशुथा 90. (B. 140-141; G. 88) 8. C. नर्घागच दरवसत्त्वदर्शनपश्चागवादि.

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tremor [of the body], paralysis, horripilation, speaking with a choked voice, talking irrelevantly and the like.

There is a Śloka on this point :

महाभैरवनादाद्यैस्त्रासः समुपजायते। स्रस्ताङ्गार्धनिमेषाद्यैस्तस्य त्वभिनयो भवेत्॥ 91॥

mahābhairavanādādyaistrāsaḥ samupajāyate / srastāṅgārdhanimeṣādyaistasya tvabhinayo bhavet //

Fright is caused by a very terrible sound and the like. It should be represented on the stage by looseness of limbs and half-shut eyes.

• DELIBERATION •

वितर्को नाम[1]सन्देहविमर्शविप्रत्ययादिभिर्विभावैरुत्पद्यते। तमभिनयेद् विविधविचारितसंज्ञा-संप्रधारण[2]मन्त्रसंगूहनादिभिरनुभावैः।

अत्र श्लोकः–

Deliberation (*vitarka*) is caused by Determinants such as doubt, cogitation, perplexity and the like. It is to be represented on the stage by Consequents such as various discussions, settling the definition, accepting the deliberation and the like.

There is a Śloka on this point :

विचारणादिसंभूतः [3]संदेहजननात्मकः। [4]वितर्कस्त्वभिनेयः स्याच्छिरोभ्रूपक्ष्मकम्पनैः॥ 92॥

vicāraṇādisaṁbhūtaḥ saṁdehajananātmakaḥ / vitarkastvabhineyaḥ syācchirobhrūpakṣmakampanaiḥ //

Deliberation which arises from discussions and which has doubt as its basis, is to be represented on the stage by shaking of the head, the eyebrows and the eyelashes.

एवमेते त्रयस्त्रिंशद् व्यभिचारिणो [5]भावा देशकालावस्थानुगतमध्यमाधमोत्तमैः [6]स्त्रीपुंसैः प्रयोगवशादुत्पाद्या इति।

अत्र श्लोकः–

These are the thirty-three Transitory States; they are to be produced in a play by men and women of the superior, middling and inferior types in conformity with [proper] place, time and occasion.

त्रयस्त्रिंशदिमे भावा [7]विज्ञेया व्यभिचारिणः। सात्त्विकांस्तु पुनर्भावान् व्याख्यास्याम्यनुपूर्वशः॥ 93॥

trayastriṁśadime bhāvā vijñeyā vyabhicāriṇaḥ / sāttvikāṁstu punarbhāvān vyākhyāsyāmyanupūrvaśaḥ //

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91 (B.142-143; G.89). 1. B. -विमर्शविप्रतिपत्त्यादि- 2. C. -मन्त्रसंगूहनादि- 92 (B.144-145; G.90 and *prose*). 3. B. सन्देहातिशयात्मकः, 4. B. वितर्कः मोऽभिनेयस्तु. 5. C. विभावा. 6. G. स्त्रीनपुंसकपुरुषप्रयोगवशात्. 93 (B. 146-147; G.91 and *prose*). 7. G. संविज्ञेषा प्रयोक्तृभिः.

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These thirty-three are known as the Transitory States. I shall now explain in detail the Sāttvika States.[1]

• SĀTTVIKA STATES •

अत्राह किमन्ये भावाः सत्त्वेन [1]विनाभिनीयन्ते [2]यत एते सात्त्विका इत्युच्यन्ते? [3]अत्रोच्यते इह सत्त्वं नाम मनःप्रभवम्। तच्च समाहितमनस्त्वाद् [4]उत्पद्यते। मनःसमाधानाच्च सत्त्वनिष्पत्तिर्भवति। तस्य च योऽसौ स्वभावः [5]रोमाञ्चास्रवैवर्ण्यादिको [6]न शक्यतेऽन्यमनसा कर्तुम् इति लोकस्वभावानुकरणत्वाच्च [7]नाट्यस्य सत्त्वमीप्सितम्। को दृष्टान्त इति चेत्, अत्रोच्यते इह हि नाट्यधर्मीप्रवृत्ताः सुखदुःखकृता भावाः [8]तथा सत्त्वविशुद्धाः कार्याः यथा स्वरूपा भवन्ति। तत्र दुःखं नाम रोदनात्मकम्। तत्कथमदुःखितेन, सुखं प्रहर्षात्मकं [9]असुखितेनाभिनेतुं शक्यते इति सत्त्वसमीप्सितमिति कृत्वा सात्त्विको नाम इति भावः। एतदेवास्य [10]सत्त्वं [11]यद्दुःखितेन सुखितेन वा अग्ररोमाञ्चौ दर्शयितव्याविति [12]व्याख्यातम्। इमे

Now it may be asked,

"Are these States called Sāttvika, because other States (Determinants, Consequents and Transitory States) are said to be devoid of Sattva?" [In answer] it is said that the Sattva in this connection is [something] originating in mind. It is caused by the concentrated mind. The Sattva is accomplished by concentration of the mind. Its nature [which includes] horripilation, tears, loss of colour and the like cannot be mimicked by an absent-minded man. The Sattva is desired in a play because of its imitating human nature. If the question is, 'Is there any example in support of this view?' Then it may be said that in theatrical practice, situations of happiness as well as misery should so purely accord with the Sattva behind them that may appear to be realistic (*yathāsvarūpa*). How can sorrow which has weeping as its basis, be represented on the stage by any one who is not sorry? And how can happiness which has joy as its basis be represented on the stage by any one who is not happy? Hence the Sattva being desired [in acting] in connexion with certain States the latter are called Sāttvika. This Sattva is explained by the fact that tears and horripilation are respectively to be shown by persons who are not [actually] sorry or happy.

स्तम्भः स्वेदोऽथ रोमाञ्चः स्वरसादोऽथ वेपथुः। वैवर्ण्यमश्रुप्रलय इत्यष्टौ सात्त्विकाः [13]स्मृताः॥ 94॥

stambhaḥ svedo'tha romāñcaḥ svarasādo'tha vepathuḥ / vaivarṇyamaśrupralaya ityaṣṭau sāttvikāḥ smṛtāḥ //

The eight Sāttvika States are as follows : Paralysis, Perspiration, Horripilation, Change of Voice, Trembling, Change of colour, Weeping and Fainting.

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1. G. ना for विना. 2. B. यस्मादुष्यन्ते पते सात्त्विका इति. 3. B. अत्रोच्यते एवमेतत कस्मात्। 4. इह हि. G. अत्रोच्यतो इह हि. 5. B. उच्यते मनसः समाधौ सत्त्वनिष्पतिर्भवति. 6. C. reads before this स्तम्भखेद. 7. C, दृश्यते मनसा कर्तुम. 8. C. नान्यस्य 9. C. तथा सत्त्वविशुद्धाधिष्ठितः कार्यो यथास्वरूपो भवति. 10. C. अभिनेयम्. B. अभिनयेत्. 11. B.C. सत्त्व B.[सर्वं]. 12. B. दुःखितेन प्रहृष्टन. B.G. कृत्वऽसात्त्विका भावा इत्यभिव्याख्याताः for व्याख्यातम्- 94 (B.148; G.92) 13. B.G. मताः

1. See above note 1 on VI, 22.

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तत्र

Among these,

• PERSPIRATION •

क्रोधभयहर्षलज्जादुःखश्रमरोगतापघातेभ्यः। व्यायामक्लमधर्मात् स्वेदः संपीडनाच्चैव।। 95।।

krodhabhayaharṣalajjāduḥkhaśramarogatāpaghātebhyaḥ /vyāyāmaklamadharmāt svedaḥ saṁpīḍanāccaiva //

Perspiration (*sveda)* occurs as the result of anger, fear, joy, shame, toil, sickness, heat, exercise, fatigue, summer and massage.

• PARALYSIS AND TREMBLING •

हर्षभयरोगविस्मयविषादमदरोषसंभवः स्तम्भः। शीतभयहर्षरोषस्पर्शजरासम्भवः कम्पः।। 96।।

harṣabhayarogavismayaviṣādamadaroṣasaṁbhavaḥ stambhaḥ/ śītabhayaharṣaroṣasparśajarāsambhavaḥ kampaḥ //

Paralysis (*stambha)* occurs as being due to joy, fear, sickness, surprise, sadness, intoxication and anger, and Trembling due to cold, fear, joy, anger, touch [of the beloved] and old age.

• WEEPING •

आनन्दामर्षाभ्यां धूमाञ्जनजृम्भणाद् भयाच्च। [1]शोकानिमिषप्रेक्षणशीतादृोगाद् भवेदस्रम्।। 97।।

ānandāmarṣābhyāṁ dhūmāñjanajṛmbhaṇād bhayācca /śokānimiṣaprekṣaṇaśītādrogād bhavedasram //

Weeping (*arṣa)* occurs as being due to joy, indignation, smoke, collyrium, yawning, fear, sorrow, looking with a steadfast gaze, cold and sickness.

• CHANGE OF COLOUR AND HORRIPILATION •

शीतक्रोधभयश्रमरोगक्लमतापजं च वैवर्ण्यम्। स्पर्शभयशीतहर्षात् क्रोधोदृोगाच्च रोमाञ्चः।। 98।।

śītakrodhabhayaśramarogaklamatāpajaṁ ca vaivarṇyam / sparśabhayaśītaharṣāt krodhodrogācca romāñcaḥ //

Change of Colour (*vaivarṇya)* occurs as being due to cold, anger, fear, toil, sickness, fatigue and heat, and Horripilation (*romāñca)* due to touch, fear, cold joy, anger and sickness.

• CHANGE OF VOICE AND FAINTING •

[2]स्वरसादो भयहर्षक्रोधज्वररोगमदजनितः। श्रममूर्च्छामदनिद्राभिघातमोहादिभिः प्रलयः।। 99।।

svarasādo bhayaharṣakrodhajvararogamadajanitaḥ /śramamūrcchāmadanidrābhighātamohādibhiḥ pralayaḥ //

Change of Voice (*svara-sāda)* occurs as being due to fear, joy, anger, fever, sickness and intoxication, and Fainting (*pralaya)* due to too much toil, swoon intoxication, sleep, injury, astonishment and the like.

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95. (B.149-151; G.93-95).- 97 (B.149-151; G.93-95). 1. B.G. अनिमेषप्रेक्षणतः शीताद् रोगाद्, 98 (B.152; G.96). 99 (B.153; G.97). 2. B.G. स्वरभेद.

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• REPRESENTATION OF THE SĀTTVIKA STATES •

एवमेते बुधैर्ज्ञेया भावा ह्यष्टौ तु सात्त्विकाः। कर्म चैषां प्रवक्ष्यामि ह्यनु भावानुभावकम्।। 100।।
evamete budhairjñeyā bhāvā hyaṣṭau tu sāttvikāḥ / karma caiṣāṁ pravakṣyāmi hyanu bhāvānubhāvakam //

These are to be known by the wise as the eight Sāttvika States. I shall speak afterwards about actions which will represent these States.

[1]निश्चेष्टो निष्प्रकम्पश्च [2]स्थितः शून्यजडाकृतिः। [3]निःसंज्ञः स्तब्धगात्रश्च स्तम्भं त्वभिनयेद् बुधः।। 101।।
niśceṣṭo niṣprakampaśca sthitaḥ śūnyajaḍākṛtiḥ / niḥsaṁjñaḥ stabdhagātraśca stambhaṁ tvabhinayed budhaḥ //

Paralysis should be represented on the stage by being inactive, motionless, dispirited like an inert object, senseless, and stiff-bodied.

[4]व्यजनग्रहणाच्चापि स्वेदापनयनेन च। स्वेदस्याभिनयो योज्यस्तथा वाताभिलाषतः।। 102।।
vyajanagrahaṇāccāpi svedāpanayanena ca / svedasyābhinayo yojyastathā vātābhilāṣataḥ //

Perspiration should be represented on the stage by taking up a fan, wiping off sweat and looking for breeze.

मुहुः कण्टकितत्वेन तथोल्लुकसनेन च। [5]रोमाञ्चस्त्वभिनेयोऽसौ गात्रसंस्पर्शनेन च।। 103।।
muhuḥ kaṇṭakitatvena tathollukasanena ca / romāñcastvabhineyo'sau gātrasaṁsparśanena ca //

Horripilation should be represented on the stage by repeated thrills, hairs standing on the end, and by touching the body.

[6]स्वरभेदं तथा चैव [7]भिन्नगद्गदविस्वरैः। वेपनात् स्फुरणात् कम्पाद् वेपथुं संप्रयोजयेत्[8]।। 104।।
svarabhedaṁ tathā caiva bhinnagadgadavisvaraiḥ / vepanāt sphuraṇāt kampād vepathuṁ saṁprayojayet //

Change of Voice should be represented by broken and choking voice, and Trembling by quivering, throbbing and shivering.

मुखवर्णपरावृत्त्या नाडीपीडनयोगतः। वैवर्ण्यमभिनेतव्यं [9]प्रयत्नादङ्गसंश्रयम्।। 105।।
mukhavarṇaparāvṛttyā nāḍīpīḍanayogataḥ / vaivarṇyamabhinetavyaṁ prayatnādaṅgasaṁśrayam //

Change of Colour should be represented by alteration of colour of the face by putting pressure on the artery, and this is dependent on the limbs.

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100 (B.154; G.98). 101 (B.155; G.100). 1. B. निःसंज्ञो. 2. C. स्मित-; G. स्थिरः. 3. B. स्वन्नगात्रतया चेव. 102 (B.156; G.99). 4. G.C. व्यञ्जन. 103 (B.157; G.102). 5. G. पुलकेन च रोमाञ्चं गात्रसंस्पर्शनेन च B. पुलकेन च, रोमाञ्च गात्रस्पर्शेन दर्शयेत्. 104 (B.158; G.101). 6. B. स्वरभेदोऽभिनेतव्यो. 7. B.C. -गदनिःस्वनैः. 8. B. सम्प्रदर्शयेत्. 105 (B.159; G.103b-104a) 9. B. प्रयत्नात्तद्धि दुष्करम्.

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[1]नेत्रसंमार्जनैर्वाष्पैरस्रं त्वभिनयेद् बुधः।
[2]निश्चेष्टो निष्प्रकम्पत्वादव्यक्तश्वसितादपि।[3] मेदिनीपतनाच्चापि प्रलयाभिनयो भवेत्।। 106।।
netrasaṁmārjanairvāṣpairasraṁ tvabhinayed budhaḥ / niśceṣṭo nispra-kampatvādavyaktaśvasitādapi / medinīpatanāccāpi pralayābhinayo bhavet //

Weeping should be represented on the stage by rubbing the eyes and shedding tears, and Loss of Consciousness by inaction, motionlessness, imperceptible breathing and [finally] by falling on the ground.

• APPLICATION OF STATES TO DIFFERENT SENTIMENT •

एकोनपञ्चाशदिमे यथावद् भावास्त्र्यवस्था [4]गदिता मया वः। [5]येषां च ये यत्र रसे नियोज्यास्तान् श्रोतुमर्हन्ति च विप्रमुख्याः।। 107।।
ekonapañcāśadime yathāvad bhāvāstryavasthā gaditā mayā vaḥ / yeṣāṁ ca ye yatra rase niyojyāstān śrotumarhanti ca vipramukhyāḥ //

These are the fortynine States of the three kinds mentioned by me. Now, you ought to hear of the different Sentiments to which they are applicable.

ग्लानिः शङ्का ह्यसूया च श्रमश्चपलता तथा। सुप्तं निद्रावहित्थं च शृङ्गारे वेपथुस्तथा।। 108।।
आलस्यौग्र्यजुगुप्साभिर्भावैस्तु परिवर्जिताः। उद्भावयन्ति शृङ्गारं सर्वे भावाः स्वसंज्ञया।। 109।।
glāniḥ śaṅkā hyasūyā ca śramaścapalatā tathā / suptaṁ nidrāvahitthaṁ ca śṛṅgāre vepathustathā // ālasyaugryajugupsābhirbhāvaistu parivarjitāḥ / udbhāvayanti śṛṅgāraṁ sarve bhāvāḥ svasaṁjñayā //

All the [fortynine] States except indolence, cruelty and disgust are applicable to the Erotic Sentiment (lit. raise the Erotic Sentiment by their own name).

[6]ग्लानिः शङ्का ह्यसूया च श्रमश्चपलता तथा। सुप्तनिद्रावहित्थञ्च हास्ये भावाः प्रकीर्तिताः[7]।। 110।।
glāniḥ śaṅkā hyasūyā ca śramaścapalatā tathā / suptanidrāvahitthañca hāsye bhāvāḥ prakīrtitāḥ //

Weakness, apprehension, envy, weariness, inconstancy, dreaming, sleeping and dissimulation are the States applicable to the Comic Sentiment.

निर्वेदश्चैव चिन्ता च दैन्यग्लान्यस्रमेव च। जडता मरणं चैव व्याधिश्च करुणे रसे।। 111।।
nirvedaścaiva cintā ca dainyaglānyasrameva ca / jaḍatā maraṇaṁ caiva vyādhiśca karuṇe rase //

Discouragement, anxiety, depression, weariness, weeping, stupor and death are the States applicable to the Pathetic Sentiment.

गर्वोऽसूया तथोत्साह आवेगो मद एव च। क्रोधश्चपलता हर्षो रौद्रे तूग्रत्वमेव च।। 112।।

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106 (B.160; G.103a, 104) 1. B. वाष्पाम्बुप्लुतनेत्रत्वात्नेत्रसम्मार्जनेन च। मुहुरश्रुकणापातैरस्रं त्वभिनयेद्बुधः (100). 2. C. om this hem. 3. B.G. महीनिपतनाच्चापि: 107 (B.162; 104) 4. B. ह्युदिता. G. एषां त्रये. B. भूयश्च ये. 5. B. (163-168) has the five more couplets : 108-109 (B.169; G.106-107) 6. Bd. reads 108 in B.P. 383 f.n. 7, 7. B. adds after this यथावसरेमेते हि स्थायिसञ्चारि-सत्त्वजाः। उद्दीपयन्ति शृङ्गारं रसमासाद्य संज्ञितम्. 109-110-113 (B.171-174; G.108-111).

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garvo'sūyā tathotsāha āvego mada eva ca / krodhaścapalatā harṣo raudre tūgratvameva ca //

Arrogance, envy, energy, agitation, intoxication, anger, inconstancy and cruelty are the States applicable to the Furious Sentiment.

असम्मोहस्तथोत्साहः आवेगोऽमर्ष एव च। मतिश्चैव तथोग्रत्वं हर्ष उन्माद एव च।। 113।।
रोमाञ्चः प्रतिबोधश्च क्रोधासूये धृतिस्तथा। गर्वश्चैव वितर्कश्च वीरे भावा भवन्ति हि।। 114।।
asammohastathotsāhaḥ āvego'marṣa eva ca / matiścaiva tathogratvaṁ harṣa unmāda eva ca // romāñcaḥ pratibodhaśca krodhāsūye dhṛtistathā / garvaścaiva vitarkaśca vīre bhāvā bhavanti hi //

Presence of mind, energy, agitation, joy, assurance, cruelty, indignation, intoxication, horripilation, change of voice, anger, envy, contentment, arrogance and deliberation are the States applicable to the Heroic Sentiment.

[1]स्वेदश्च वेपथुश्चैव रोमाञ्चो गद्गदस्तथा। [2]त्रासश्च मरणं चैव वैवर्ण्य च भयानके।। 115।।
svedaśca vepathuścaiva romāñco gadgadastathā / trāsaśca maraṇaṁ caiva vaivarṇya ca bhayānake //

Perspiration, trembling, horripilation, choking voice, fear, death, change of colour are the States applicable to the Terrible Sentiment.

अपस्मारस्तथोन्मादो विषादो मद एव च। मृत्युर्व्याधिर्भयं चैव भावा [3]बीभत्ससंश्रिताः।। 116।।
apasmārastathonmādo viṣādo mada eva ca / mṛtyurvyādhirbhayaṁ caiva bhāvā bībhatsasaṁśritāḥ //

Epilepsy, insanity, despair, intoxication, death, sickness and fear, are the States applicable to the Odious Sentiment.

स्तम्भः स्वेदश्च मोहश्च रोमाञ्चो विस्मयस्तथा। आवेगो जडता हर्षो मूर्छा चैवाद्भुताश्रयाः।। 117।।
stambhaḥ svedaśca mohaśca romāñco vismayastathā / āvego jaḍatā harṣo mūrchā caivādbhutāśrayāḥ //

Paralysis, perspiration, loss of consciousness, horripilation, astonishment, agitation, stupor, joy and fainting are the States applicable to the Marvellous Sentiment.

[4]ये त्वेते सात्त्विका भावा नानाभिनयसंश्रिताः। रसेष्वेतेषु सर्वेषु विज्ञेया नाट्ययोक्तृभिः।। 118।।
ye tvete sāttvikā bhāvā nānābhinayasaṁśritāḥ / raseṣveteṣu sarveṣu vijñeyā nāṭyayoktṛbhiḥ //

These Sāttvika States which depend on the various kinds of Histrionic Representation are included into all the Sentiments by experts in the production of plays.

न ह्येकरसजं काव्यं किञ्चिदस्ति प्रयोगतः। भावो वापि रसो वापि प्रवृत्तिर्वृत्तिरेव वा।। 119।।

114-115 (B.175-176; G.112-113). 1. B. वेपथुः स्वरभेदश्च 2. B. स्तम्भश्च. 116 (B.177; G.114). 3. B. बीभत्स संश्रयाः. 117-118 (B.178-179; G.115-116). B. ये चान्ये. 119 (B.180; G.117).

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[1]सर्वेषां समवेतानां रूपं यस्य भवेद् बहु। स मन्तव्यो रसः स्थायी शेषा सञ्चारिणो मताः[2] ।। 120 ।।

na hyekarasajaṁ kāvyaṁ kiñcidasti prayogataḥ / bhāvo vāpi raso vāpi pravṛttirvṛttireva vā // sarveṣāṁ samavetānāṁ rūpaṁ yasya bhaved bahu / sa mantavyo rasaḥ sthāyī śeṣā sañcāriṇo matāḥ //

No play in its production can have one Sentiment only. If in an assemblage of the many States, Sentiment, Style (*vṛtti*) and Local Usage (*pravṛtti*) [in the production of a play] any one item has varied represenation, it should be considered the Dominant Sentiment and the rest the Transitory ones.

विभावानुभावयुतो ह्यङ्गवस्तुसमाश्रयः। संचारिभिस्तु संयुक्तः स्थाय्येव तु रसो भवेत्।। 121 ।।

vibhāvānubhāvayuto hyaṅgavastusamāśrayaḥ / saṁcāribhistu saṁyuktaḥ sthāyyeva tu raso bhavet //

That which stands on the principal theme [of the play] and is combined with Determinates, Consequents and Transitory States is the Dominant Sentiment.

स्थायी सत्त्वातिरेकेण प्रयोक्तव्यः प्रयोक्तृभिः। सञ्चार्याकारमात्रेण स्थायी यस्माद् व्यवस्थितः[3] ।। 122 ।।

sthāyī sattvātirekeṇa prayoktavyaḥ prayoktṛbhiḥ / sañcāryākāramātreṇa sthāyī yasmād vyavasthitaḥ //

[1]This Dominant Sentiment should be represented with an exuberance of the Sattva, but the Transitory States by mere physical gestures (lit. form), for they are to support the Dominant Sentiment [and as such should not excel it].

[4]चित्राणि न विरज्यन्ते लोके चित्रं हि दुर्लभम्। [5]विमर्दो रागमायाति [6]प्रयु[क्तो] हि प्रयत्नतः[7] ।। 123 ।।

citrāṇi na virajyante loke citraṁ hi durlabham / vimardo rāgamāyāti prayu[kto]hi prayatnataḥ //

[Independent representation of] a variety [of Sentiments] does not displease and such a variety is rare in practical life. (lit. amongst people). But a mixture of different Sentiments will, however, bring pleasure [to the spectators] when such is carefully represented.

[8]नानार्थभावनिष्पन्ना [9]स्थायिसत्त्वविचारिणः। [10]पुंसानुकीर्णाः कर्तव्याः [11]काव्येषु हि रसाश्रयाः ।। 124 ।।

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120 (B.181; G.118). 1. B. बहूनां. 2. B. adds दीपयन्तः प्रवर्त्तन्ते ये पुनः स्थायिनं रसम्। ते तु सञ्चारिणो ज्ञेयास्ते हि स्थायित्वमागताः. 121 (B.183; G.119). 122 (B.184; G.120). 3. B. 185 practically repeats 118. 123 (B.186; G.121). 4. B. reads 123a as नह्येकरसजं काव्यं नेकभावैकवृत्तिकम्. 5. B. विमदे. 6. B. प्रयुक्तं हि प्रयत्नतः. C. प्रयुक्तमपि. 7. B. adds भावा वापि रसा वापि प्रवृत्तिर्वृत्तिरेव वा। बीभत्साद्भुतशान्तानां त्रैविध्यं नात्र कथ्यते।। षण्णां रसानां, त्रैविध्यं नानाभावरसान्वितम्। सत्त्वप्रयोजितो ह्यर्थः प्रयोगोऽत्र विराजते।। विदित्वा हि विराजन्ते लोके चित्रं हि दुर्लभम्. 124 (B.189b-190a: G.122). 8. B.G. नानाभावार्थनिष्पन्नाः. 9. B. स्थायिसत्त्वाभिचारिणः. G. स्थायिभावा विचारिणः. 10. B.G. पुष्पावकीर्णाः. 11. C. काव्ये सत्त्वरसाश्रये. B.G. काव्येषु हि रसा बुधैः.

1. A disregard of this principle is liable to cause undue prominence to minor characters in a play and thereby to frustrate the principal object of the playwright.

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nānārthabhāvaniṣpannā sthāyisattvavicāriṇaḥ / puṁsānukīrṇāḥ kartavyāḥ kāvyeṣu hi rasāśrayāḥ //

In [the production of] plays the Dominant, the Sāttvika and the Transitory States which are supporters of the Sentiments and which are accomplished through many objects and ideas, should be assigned to male[1] characters.[2]

एवं [1]रसाश्च भावाश्च नाटके स्मृताः। य एवमेतान् जानाति स गच्छेत् सिद्धिमुत्तमाम्।। 125।।

evaṁ rasāśca bhāvāśca nāṭake smṛtāḥ / ya evametān jānāti sa gacchet siddhimuttamām //

The Sentiments and the States in plays are thus to be created. One who knows this well will attain the best Success [in the production of a play].

।। इति भारतीये नाट्यशास्त्रे भावव्यञ्जको नाम सप्तमोऽध्यायः।।7।।

// iti bhāratīye nāṭyaśāstre bhāvavyañjako nāma saptamo'dhyāyaḥ//

।। इति श्रीमहामाहेश्वराभिनवगुप्तविरचितायां नाट्यवेदविवृतावभिनवभारत्यां भावव्यञ्जक सप्तमः समाप्तः।।

Thus, ends Chapter VII of Bharata's Nāṭyaśāstra which treats of the Emotional and Other States.

125 (B.190bc; G. 123). 1. B. एवं रसानां भावानां. 2. C. व्यवस्था. B. व्यवस्थानमिह स्मृतम्।

1. *pumsānukīrṇāh (puṣpāvakīrṇāh* B.G.)
2. An analysis of the plays of the best kind, known to us seems to explain this rule. For in almost all of them superior roles are assiged to men who can better be made the vehicle of different and complex psychological states.

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अष्टमोऽध्यायः (8)

उत्तमाङ्गाभिनयः

Chapter - VIII

GESTURES OF MINOR LIMBS

• THE SAGES QUESTION •

भावानां च रसानां च समुत्थानं यथाक्रमम्। त्वत्प्रसादाच्छ्रुतं सर्वमिच्छामो वेदितुं पुनः।। 1।।
नाट्ये कतिविधः कार्यस्तज्ज्ञैरभिनयक्रमः। कथं वाभिनयो ह्येष कतिभेदस्तु कीर्तितः।। 2।।
bhāvānāṁ ca rasānāṁ ca samutthānaṁ yathākramam / tvatprasādācchrutaṁ sarvamicchāmo vedituṁ punaḥ // nāṭye katividhaḥ kāryastajjñairabhinayakramaḥ / kathaṁ vābhinayo hyeṣa katibhedastu kīrtitaḥ //

Through your kindness we have heard in due order everything relating to the origin of the States[1] and Sentiments[2]. We shall now like to know also what the experts say about the different kinds of Histrionic Representation, their meanings and different subdivisions.

सर्वमेतद्यथातत्त्वं भगवन् वक्तुमर्हसि। यो यथाभिनयो यस्मिन् योक्तव्यः सिद्धिमिच्छता।। 3।।
sarvametadyathātattvaṁ bhagavan vaktumarhasi / yo yathābhinayo yasmin yoktavyaḥ siddhimicchatā //

O the blessed one, you are also to tell us accurately what kinds of Histrionic Representation are to be applied to which [places or occasions] by persons aiming at Success.

• BHARATA ANSWERS •

तेषां तु वचनं श्रुत्वा मुनीनां भरतो मुनिः। प्रत्युवाच पुनर्वाक्यं चतुरोऽभिनयान् प्रति।। 4।।
teṣāṁ tu vacanaṁ śrutvā munīnāṁ bharato muniḥ / pratyuvāca punarvākyaṁ caturo'bhinayān prati //

On these words of the sages, Bharata spoke thus relating to the four kinds of Histrionic Representation.

अहं व कथयिष्यामि निखिलेन तपोधनाः। यस्मादभिनयो ह्येष विधिवत् समुदाहृतः।। 5।।
ahaṁ va kathayiṣyāmi nikhilena tapodhanāḥ / yasmādabhinayo hyeṣa vidhivat samudāhṛtaḥ //

"O sages, I shall now speak to you in detail so that the Histrionic Representation becomes properly explained to you.

1-2. (B.G. *same*). 3 (B.G. *same*). 4 (B.G. *same*) 5 (B.5-6; G.5).
1. See VIII.
2. See VI.

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यदुक्तं चत्वारोऽभिनया इति तान् [1]वर्णयिष्यामः। अत्राह–अभिनय इति कस्मात्। अत्रोच्यते–अभीत्युपसर्गः णीञ् प्रापणार्थो धातुः। अस्याभीनीत्येचं व्यवस्थितस्य अच्प्रत्ययान्तस्याभिनय इति रूपं सिद्धम्। एतच्च धात्वनुवचनेनावधार्यम्।

[1]We shall speak of [the fact that] the *abhinaya* (Histrionic Representation) is of four kinds. The question is, "Why is it called the *abhinaya*?" It is said in reply to this that the *abhinaya* is derived from the prefix *abhi*, and the verbal root *ni* meaning 'to cause to get' (to attain), and the suffix *ac* attached to these two. Hence, a [full] answer to this should be made after a consideration of the root and its meaning.

There is a Śloka on this point :

भवति चात्र श्लोकः–

अभिपूर्वस्तु णीञ्धातुराभिमुख्यार्थनिर्णये। [1]यस्मात् प्रयोगं नयति तस्मादभिनयः स्मृतः॥6॥

abhipūrvastu ṇīñdhāturābhimukhyārthanirṇaye / yasmāt prayogaṁ nayati tasmādabhinayaḥ smṛtaḥ //

As the root *nī* preceded by *abhi* means 'carrying the performances (*prayoga*) of a play [to the point of direct] ascertainment of its meaning,' so [the word made out of them] becomes *abhinaya* (carrying towards).

• MEANING OF ABHINAYA •

विभावयति यस्माच्च नानार्थान् हि प्रयोगतः। शाखाङ्गोपाङ्गसंयुक्तस्तस्मादभिनयः स्मृतः॥7॥

vibhāvayati yasmācca nānārthān hi prayogataḥ / śākhāṅgopāṅgasaṁyuktastasmādabhinayaḥ smṛtaḥ //

Abhinaya is so called because in the performance [of a play] it together with the Śākha,[2] the Aṅga[3] and the Upāṅga[4] explains the meaning of different [things].

• FOUR KINDS OF ABHINAYA •

[2]चतुर्विधश्चैष भवेन्नाट्यस्याभिनयो द्विजाः। [3]अनेकभेदबहुलं नाट्यं ह्यस्मिन् प्रतिष्ठितम्॥8॥

caturvidhaścaiśa bhavennāṭyasyābhinayo dvijāḥ / anekabhedabahulaṁ nāṭyaṁ hyasmin pratiṣṭhitam //

O Brahmins, the Histrionic Representation of a play takes place in four ways, and on this [Representation] the plays of different types rest.

आङ्गिको वाचिकश्चैव आहार्यः सात्त्विकस्तथा। ज्ञेयस्त्वभिनयो विप्राश्चतुर्धा परिकल्पितः॥9॥

āṅgiko vācikaścaiva āhāryaḥ sāttvikastathā / jñeyastvabhinayo viprāścaturdhā parikalpitaḥ //

O Brahmins this Histrionic Representation is known to be fourfold : Gestures[5] (*āṅgika*), Words (*vācika*), Dresses and Make-up (*āhārya*) and the Sattva.

• GESTURE : ITS THREE VAREITIES •

सात्त्विकः पूर्वमुक्तस्तु भावैश्च सहितो मया। [4]अङ्गाभिनयमेवादौ गदतो मे निबोधत॥10॥

6 (B.7; G.6) 1. C. पतयिष्यामः. 6 (B.7; G.6) 1. C. यस्मात् पदार्थान्नयति. 7 (B.8; G.7). 8 (B.9; G.8) 2. C. चतुर्विधश्चैव. 3. C. भेदबाहुल्यम्. 9. (B.10; G.9). 10 (B.11; G.10) 4. C.–मेवातो.

1. This portion till the beginning of 6 is originally in prose.
2. See 15 below. 3. See 13 below. 4. See 13 below.
5. More properly gestures and postures.

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sāttvikaḥ pūrvamuktastu bhāvaiśca sahito mayā / aṅgābhinayamevādau gadato me nibodhata //

Of these, the Sattva has been described before[1], along with the States; now listen first of all above the Gestures.

त्रिविधस्त्वाङ्गिको दृष्टः शारीरो मुखजस्तथा। तथा चेष्टाकृतश्चैव शाखाङ्गोपाङ्गसंयुतः॥ 11॥
trividhastvāṅgiko dṛṣṭaḥ śārīro mukhajastathā / tathā ceṣṭākṛtaścaiva śākhāṅgo-pāṅgasaṁyutaḥ //

The Gesture is of three kinds, *viz.* that of the limbs (*śārira*), that of the face (*mukhaja*) and that related to [different] movements of the entire body (*ceṣṭākṛta*) including the Śākhā, the Aṅga and the Upāṅga.

शिरोहस्तकटीवक्षः पार्श्वपादसमन्वितः। अङ्गप्रत्यङ्गसंयुक्तः षडङ्गो नाट्यसङ्घहः॥ 12॥
śirohastakaṭīvakṣaḥ pārśvapādasamanvitaḥ / aṅgapratyaṅgasaṁyuktaḥ ṣaḍaṅgo nāṭyasaṅghahaḥ //

Dramatic performance in its entirety relates to the six limbs including the major and the minor ones, such as head, hands, lips, breast, sides and feet.

तस्य शिरोहस्तोरःपार्श्वकटीपादतः षडङ्गानि। नेत्रभ्रूनासाधरकपोलचिबुकान्युपाङ्गानि॥ 13॥
tasya śirohastoraḥpārśvakaṭīpādataḥ ṣaḍaṅgāni /netrabhrūnāsādhara-kapolacibukānyupāṅgāni //

The six major limbs (*aṅga*) are head, hands, breast, sides, waist and feet, and the (six) minor limbs (*upāṅga*) are eyes, eyebrows, nose, lower lip and chin.

[1]अस्य शाखा च नृत्तं च तथैवाङ्कुर एव च। वस्तून्यभिनयस्येह विज्ञेयानि प्रयोक्तृभिः॥ 14॥
asya śākhā ca nṛttaṁ ca tathaivāṅkura eva ca / vastūnyabhinayasyeha vijñeyāni prayoktṛbhiḥ //

Producers of plays should reckon the Śākhā, dance (*nṛtta*) and the Aṅkura as the three aspects of the Histrionic Representation.

आङ्गिकस्तु भवेच्छाखा अङ्कुरः सूचना भवेत्। अङ्गहारविनिष्पन्नं नृत्तं तु करणाश्रयम्॥ 15॥
āṅgikastu bhavecchākhā aṅkuraḥ sūcanā bhavet / aṅgahāravinispannaṁ nṛttaṁ tu karaṇāśrayam //

The Gestures are called the Śākhā;[2] pantomining through them is the Aṅkura[3] and that which is based on the Karaṇas[4] and consists of the Aṅgahāras[5] is called dance (*nṛtta*).

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11 (B.12; G.11). 12 (B.13; G.12). 13 (B.14; G.13). 14 (B.15, G.14). 1. B. तस्य. 15 (b.16; G.15).

1. VII. 92.
2. From Śārṅgadeva's definition (SR. VII.37-8) we learn that the *śākhā* means the gesticulating hand (kara-vartanā) preceding one's speech, whereas the aṅkura means shuch a flourish following it.
3. See IV. 299 ff.
4. See IV. 170 ff.
5. See IV. 170 ff.

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मुखजेऽभिनये विप्रा नानाभवसमाश्रये। शिरसः प्रथमं कर्म गदतो मे निबोधत।। 16।।
mukhaje'bhinaye viprā nānābhavasamāśraye / śirasaḥ prathamaṁ karma gadato me nibodhata //

O Brahmins, listen first of all about the different gestures of the head, which are included in the facial gestures and which support many Sentiments (*rasa*) and States (*bhāva*).

• GESTURES OF THE HEAD AND THEIR USES •

आकम्पितं कम्पितं च धुतं विधुतमेव च। परिवाहितोद्वाहितकमबधुतं तथाञ्चितम्।। 17।।
निहञ्चितं परावृत्तमुत्क्षिप्तं चाप्यधोगतम्। लोलितं चैव विज्ञेयं त्रयोदशविधं शिरः।। 18।।
ākampitaṁ kampitaṁ ca dhutaṁ vidhutameva ca /parivāhitodvāhitakamabadhutaṁ tathāñcitam // nihañcitaṁ parāvṛttamutkṣiptaṁ cāpyadhogatam / lolitaṁ caiva vijñeyaṁ trayodaśavidhaṁ śiraḥ //

The gesture of the head is of thirteen[1] kinds, *viz.* Ākampita, Kampita, Dhuta, Vidhuta, Parivāhita, Udvāhita, Avadhuta, Añcita, Nihañcita, Parāvṛtta, Utkṣipta, Adhogata, and Lolita.

शनैराकम्पनादूर्ध्वमधश्चाकम्पितं भवेत्। द्रुतं तदेव बहुशः कम्पितं कम्पितं शिरः।। 19।।
śanairākampanādūrdhvamadhaścākampitaṁ bhavet / drutaṁ tadeva bahuśaḥ kampitaṁ kampitaṁ śiraḥ //

Ākampita : Moving the head slowly up and down is called the Ākampita.

Kampita : When the movements in the Ākampita head are quick and copious the same is called Kampita[1].

संज्ञोपदेशपृच्छासु स्वभावाभाषणे तथा। निर्देशावाहने चैव भवेदाकम्पितं शिरः[1]।। 20।।
saṁjñopadeśapṛcchāsu svabhāvābhāṣaṇe tathā / nirdeśāvāhane caiva bhavedākampitaṁ śiraḥ //

(Uses) : The Ākampita head is to be applied in giving a hint, teaching, questioning, addressing in an ordinary way (lit. naturally), and giving an order.

रोषे वितर्के विज्ञाने प्रतिज्ञानेऽथ तर्जने। व्याध्यमर्षणयोश्चैव शिरः कम्पितमिष्यते।। 21।।
roṣe vitarke vijñāne pratijñāne'tha tarjane / vyādhyamarṣaṇayoścaiva śiraḥ kampitamiṣyate //

The Kampita head is applicable (lit. desired) in anger, argument understanding, asserting, threatening, sickness and intolerance.

शिरसो रेचनं यत्तु शनैस्तद् धुतमिष्यते। द्रुतमारेचनादेतद्विधुतं तु भवेच्छिरः।। 22।।
śiraso recanaṁ yattu śanaistad dhutamiṣyate / drutamārecanādetadvidhutaṁ tu bhavecchiraḥ //

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16 (B.17; G.16). 17-18 (B.18-19). G.17.- 18. 19 (B.20; G.19). 20 (B.21; G.20). 1. B. reads after this one couplet. 21-23 (B.23-25; G.21-23).

1. The AD. has nine gestures of the head. See ed. M. Ghosh. 49-65 and A.K. Coomaraswamy, MG. pp. 36-38.

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Dhuta and Vidhuta : A slow movement of the head is called the Dhuta, and when this movement is quick, it is called the Vidhuta.

अनीप्सिते विषादे च विस्मये प्रत्यये तथा। पार्श्वावलोकने शून्ये प्रतिषेधे धुतं शिरः॥ 23॥

anīpsite viṣāde ca vismaye pratyaye tathā / pārśvāvalokane śūnye pratiṣedhe dhutaṁ śiraḥ //

(Uses) : The Dhuta head is applicable in unwillingness, sadness, astonishment, confidence, looking sideways, emptiness and forbidding.

शीतग्रस्ते भयार्ते च त्रासिते ज्वरिते तथा। पीतमात्रे तथा गद्ये विधतं तु भवेच्छिरः॥ 24॥

śītagraste bhayārte ca trāsite jvarite tathā / pītamātre tathā gadye vidhutaṁ tu bhavecchiraḥ //

The Vidhuta head is to be applied in an attack of cold, terror, panic, fever and the first stage of drinking.

पर्यायशः पार्श्वगतं शिरः स्यात् परिवाहितम्। सकृदुद्वाहितं चोर्ध्वमुद्वाहितमिति स्मृतम्॥ 25॥

paryāyaśaḥ pārśvagataṁ śiraḥ syāt parivāhitam / sakṛdudvāhitaṁ cordhvamudvāhitamiti smṛtam //

Parivāhita and Udvāhita : When the head is alternately turned to the two sides it is called Parivāhita, and when it is once turned upwards it is known as Udvāhita :

साधने विस्मये हर्षे [1]स्मृते चामर्षिते तथा। विचारे [2]विह्वते चैव लीलायां परिवाहितम्[3]॥ 26॥

sādhane vismaye harṣe smṛte cāmarṣite tathā / vicāre vihṛte caiva līlāyāṁ parivāhitam //

(Uses) : The Parivāhita head is applicable in demonstration, surprise, joy, remembering, intolerance, cogitation, concealment and [amorous] sporting.

गर्वेच्छादर्शने चैव तथा चोर्ध्वनिरीक्षणे। उद्वाहितं तु कर्तव्यमात्मसम्भावनादिषु॥ 27॥

garvecchādarśane caiva tathā cordhvanirīkṣaṇe / udvāhitaṁ tu kartavyamātmasambhāvanādiṣu //

The Udvāhita[1] head is to be applied in pride, showing height, looking high up, self-esteem and the like.

तदधः सकृदाखिप्तमवधुतं तु तच्छिरः। सन्देशावाहनालापसंज्ञादिषु तदिष्यते॥ 28॥

tadadhaḥ sakṛdākhiptamavadhutaṁ tu tacchiraḥ / sandeśāvāhanālāpasaṁjñādiṣu tadiṣyate //

Avadhuta : When the head is lowered once after turning it up it is called Avadhuta. (*Uses*): It is to be applied in [communicating] a message, invoking [a deity] conversation and beckoning [one to come near].

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24 (B.26; G.24). 25 (B.27; G.25). 1. G. reads between the two hemistichs -गडानभ्रमणावापि परिवाहितरिष्यते. 26 (B.28; G.26). 1. G. स्मृते. 2. C. स्थिते. 3. Ckh. निहते 27 (B.29 : G.28).

1. G. names the head movement as *ādbūta*.

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किञ्चित्पार्श्वानतग्रीवं शिरो विज्ञेयमञ्चितम्। व्याधिते मूर्छिते मत्ते सचिन्ते दुःखिते भवेत्।। 29।।
kiñcitpārśvānatagrīvaṁ śiro vijñeyamañcitam / vyādhite mūrchite matte sacinte duḥkhite bhavet //

Añcita : When the neck is slightly bent on one side the Añcita head is the result. *(Uses)*—It is to applicable in sickness, swoon, intoxication, anxiety and sorrow.

[1]उत्क्षिप्तबाहुशिखरं तथाञ्चितशिरोधरम्। निहञ्चितं तु विज्ञेयं स्त्रीणामेतत् प्रयोजयेत्।। 30।।
गर्वे विलासे ललिते विब्बोके किलिकिञ्चिते। मोट्टायिते कुट्टमिते [2]स्तम्भे माने निहञ्चितम्।। 31।।
utkṣiptabāhuśikharaṁ tathāñcitaśirodharam / nihañcitaṁ tu vijñeyaṁ strīṇāmetat prayojayet // garve vilāse lalite vivboke kilikiñcite / moṭṭāyite kuṭṭamite stambhe māne nihañcitam //

Nihañcita : When two shoulders are raised up the neck bent on one side. The Nihañcita head is produced. *(Uses)*—It is to be used by woman in pride, Amorouness (*vilāsa*),[1] Light-heartedness (*Lalita*)[2], Affected Indifference (*bibboka*),[3] Hysterical Mood (*kilakiñcita*),[4] Silent Expression of Affection (*moṭṭāyita*)[5], Pretended anger (*kuṭṭamita*)[6], Paralysis and Jealous anger (*māna*).

परावृत्तानुकरणात् परावृत्तं शिरः स्मृतम्। तत् स्यान्मुखापहरणे पृष्ठतः प्रेक्षणादिषु।। 32।।
parāvṛttānukaraṇāt parāvṛttaṁ śiraḥ smṛtam / tat syānmukhāpaharaṇe pṛṣṭhataḥ prekṣaṇādiṣu //

Parāvṛtta : When the face is turned round, the Parāvṛtta head is the result. *(Uses) :* It is to be used in turning away the face and looking back and the like.

उत्क्षिप्तं चापि विज्ञेयमुन्मुखावस्थितं शिरः। प्रांशुदिव्यास्त्रयोगेषु स्यादुत्क्षिप्तं प्रयोगतः।। 33।।
utkṣiptaṁ cāpi vijñeyamunmukhāvasthitaṁ śiraḥ / prāṁśudivyāstrayogeṣu syādutkṣiptaṁ prayogataḥ //

Utkṣipta : When the face remains is raised up, the Utkṣipta head is the result. *(Uses) :* It is used to indicate lofty objects and application of divine weapons.

[4]अधोमुखं स्थितं चापि शिरः प्राहुरधोगतम्। लज्जायां च प्रणामे च दुःखे चाधोगतं भवेत्।। 34।।
adhomukhaṁ sthitaṁ cāpi śiraḥ prāhuradhogatam / lajjāyāṁ ca praṇāme ca duḥkhe cādhogataṁ bhavet //

Adhogata : The head with the face looking downwards is called Adhogata. *(Uses) :* It is used in shame, bowing [in salutation] and sorrow.

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29 (B.31; G.29) 30-31 (B.32-33; G.30-31). 1. C. उतक्षिवाहुक्षिर स्तथा. 2. C. स्तम्भागे. 32 (B.34; G.32) 33 (B.35; G.33). 34 (b.36; G.34). 4. C. आधोमुखं स्थितं.

1. See XXIV. 15.
2. See *ibid.*, 22.
3. See *ibid.*, 21.
4. See *ibid.*, 18.
5. See *ibid.*, 19.
6. See *ibid.*, 20.

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सर्वतो लोलनाच्चापि शिरः स्यात् परिलोलितम्। [1]मूर्च्छाव्याधिमदावेशग्रहनिद्रादिषु स्मृतम्[2] ।। 35 ।।
sarvato lolanāccāpi śiraḥ syāt parilolitam /mūrcchāvyādhimadāveśagra-hanidrādiṣu smṛtam //

Parilolita : When the head is moving on all sides, it is called Parilolita. *(Uses) :* It is used in fainting, sickness, power of intoxication being possessed by an evil spirit, drowsiness and the like.

एभ्योऽन्ये बहवो भेदा लोकाभिनयसंश्रयाः। ते च लोकस्वभावेन प्रयोक्तव्याः प्रयोक्तृभिः ।। 36 ।।
ebhyo'nye bahavo bhedā lokābhinayasaṁśrayāḥ / te ca lokasvabhāvena prayoktavyāḥ prayoktṛbhiḥ //

Besides these there are many other gestures of the head, which are based on popular acting. These are to be used according to the popular practice (lit. nature).

त्रयोदशविधं ह्यतच्छिरः कर्म मयोदितम्। अतः परं प्रवक्ष्यामि दृष्टीनामिह लक्षणम् ।। 37 ।।
trayodaśavidhaṁ hyatacchiraḥ karma mayoditam / ataḥ paraṁ pravakṣyāmi dṛṣṭīnāmiha lakṣaṇam //

I have spoken about the thirteen gestures of the head. Now I shall discuss the characteristics of the Glances.

• THIRTY-SIX GLANCES •

कान्ता भयानका हास्या करुणा चाद्भुता तथा। रौद्री वीरा च बीभत्सा विज्ञेया रसदृष्टयः ।। 38 ।।
kāntā bhayānakā hāsyā karuṇā cādbhutā tathā / raudrī vīrā ca bībhatsā vijñeyā rasadṛṣṭayaḥ //

Glances expressing the Sentiments[1] are Kāntā, Bhayānakā, Hāsyā, Karuṇā, Adhutā, Raudrī, Vīrā, and Bībhatsā.

स्निग्धा हृष्टा च दीना च क्रुद्धा दृप्ता भयान्विता। जुगुप्सिता विस्मिता च स्थायिभावेष दृष्टयः ।। 39 ।।
snigdhā hṛṣṭā ca dīnā ca kruddhā dṛptā bhayānvitā / jugupsitā vismitā ca sthāyibhāveṣu dṛṣṭayaḥ //

Glances to be used in the Durable Psychological States are Snigdhā, Hṛṣṭā, Dīnā, Kruddhā, Dṛptā, Bhayānvitā, Jugupsitā and Vismitā.

शून्या च मलिना चैव श्रान्ता लज्जान्विता तथा। ग्लाना च शङ्किता चैव विषण्णा मुकुला तथा ।। 40 ।।

कुञ्चिता चाभितप्ता च जिह्मा सललिता तथा। वितर्किताधमुकुला विभ्रान्ता विप्लुता तथा ।। 41 ।।
आकेकरा विकोशा च त्रस्ताथ मदिरा तथा। षट्त्रिंशद् दृष्टयो ह्येता नामतोऽभिहिता मया ।। 42 ।।

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35 (B.37; G.35). 1. C. - मदावेगगृह. 2. B. reads after this one couplet. 36-37 (B.39-40; G.36-37). (B.41; G.38). 39 (B.42; G.39). 40-42 (B.43-45; G.40-42).

1. The AD. has only eight glances, see ed. M. Ghosh, 66-67 and A.K. Coomaraswamy, MG. p. 40. But curiously enough the names of the eight glances in the AD. even if referred by Coomaraswamy's text to the Bharataśāstra, does not occur in the NS. which has no less than thirtysix glances. Besides the eight glances Coomaraswamy's text records (*loc. cit.*) fortyfour glances which include those mentioned in the NS.

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śūnyā ca malinā caiva śrāntā lajjānvitā tathā / glānā ca śaṅkitā caiva viṣaṇṇā mukulā tathā // kuñcitā cābhitaptā ca jihmā salalitā tathā / vitarkitārdhamukulā vibhrāntā viplutā tathā // ākekarā vikośā ca trastātha madirā tathā / ṣaṭtriṁśad dṛṣṭayo hyetā nāmato'bhihitā mayā //

Glances to be used in the Complementary Psychological States such as Śūnyā, Malinā, Śrāntā, Lajjānvitā, Glānā, Śaṅkitā, Viṣaṇṇā, Muktā, Kuñcitā, Abhitaptā, Jihmā, Lalitā, Vitarkitā, Ardhamukulā, Vibhrāntā, Viplutā, Ākekarā, Vikuśā, Trastā and Madira, make up their number Thirty-six.[1]

• GLANCES TO EXPRESS THE SENTIMENTS •

अस्य दृष्टिविधानस्य नानाभावरसाश्रयम्। लक्षणं संप्रवक्ष्यामि यथाकर्मप्रयोगतः।। 43।।
asya dṛṣṭividhānasya nānābhāvarasāśrayam / lakṣaṇaṁ saṁpravakṣyāmi yathākarmaprayogataḥ //

I shall now explain the characteristics of these Glances in connexion with the various Sentiments and the States, and shall describe their functions.

हर्षप्रसादजनिता कान्तात्यर्थं समन्मथा। सभ्रूक्षेपकटाक्षा च शृङ्गारे दृष्टिरिष्यते।। 44।।
harṣaprasādajanitā kāntātyarthaṁ samanmathā / sabhrūkṣepakaṭākṣā ca śṛṅgāre dṛṣṭiriṣyate //

Kāntā : When with a feeling of love a person contracts his eyebrows and castes a sidelong look, he is said to have a Kāntā (pleasing) Glance which has its origin in joy and pleasure. It is used in the Erotic Sentiment.

प्रोद्वृत्तनिष्टब्धपुटा [1]स्फुरदुद्वृत्ततारका। दृष्टिर्भयानकात्यर्थं भीता ज्ञेया भयानके।। 45।।
prodvṛttaniṣṭabdhapuṭā sphuradudvṛttatārakā / dṛṣṭirbhayānakātyarthaṁ bhītā jñeyā bhayānake //

Bhayānakā : The Glance in which the eyelids are drawn up and fixed, and the eyeballs are gleaming and turning up is called Bhayānakā (terrible). It indicates a great fear and is used in the Terrible Sentiment.

क्रमादाकुञ्चितपुटा [2]सविभ्रान्ताल्पतारका। हास्या दृष्टिस्तु कर्तव्या कुहकाभिनयं प्रति।। 46।।
kramādākuñjitapuṭā savibhrāntālpatārakā / hāsyā dṛṣṭistu kartavyā kuhakābhinayaṁ prati //

Hāsyā : In the Hāsyā (smilling) Glance the two eyelids are by turns contracted, and they open with the eyeballs moving and slightly visible; it should be used in representing jugglery.

पतितोर्ध्वपुटा सास्रा मन्युमन्थरतारका। नासाग्रानुगता दृष्टिः करुणा करुणे रसे।। 47।।
patitordhvapuṭā sāsrā manyumantharatārakā / nāsāgrānugatā dṛṣṭiḥ karuṇā karuṇe rase //

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43 (B.46; G.43). 44. (B.47; G.44) 45 (B.48; G.45). 1. C. अस्फुरद्वत्तारका. 46 (B.49; G.46). 2. C. विस्रान्ताकुलतारका. 47 (B.50; G.47)

1. See note 1 to 38 above.

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Karuṇā : The Glance in which the upper eyelid has descended, the eyeball is at rest due to mental agony, and the gaze is fixed at the tip of the nose and there is tear, is called Karuṇā (pathetic).

या त्वाकुञ्चितपक्ष्माग्रा साश्रुर्योद्धततारका। सौम्या विकसितान्ता च सादभुता दृष्टिरद्भुते।। 48।।
yā tvākuñcitapakṣmāgrā sāśrucaryoddhatatārakā / saumyā vikasitāntā ca sādbhutā dṛṣṭiradbhute //

Adbhutā : The Glance in which eyelashes are slightly curved at the end, eyeballs are raised in wonder, and the eyes are charmingly widened till end, is called the Adbhutā (of wonder).

क्रूरा रूक्षारुणोद्वृत्तनिष्टब्धपुटतारका। [1]भृकुटीकुटिला दृष्टी रौद्री रौद्ररसे स्मृता।। 49।।
krūrā rūkṣāruṇodvṛttaniṣṭabdhapuṭatārakā / bhrukuṭīkuṭilā dṛṣṭī raudrī raudrarase smṛtā //

Raudrī : The pitiless Glance in which the eyeballs are rough, red, raised, and the eyelids are still and the eyebrows knitted, is called Raudrī (cruel), and it is used in the Furious Sentiment.

दीप्ता विकसिता क्षुब्धा गम्भीरा समतारका। उत्फुल्लमध्या दृष्टिस्तु वीरा वीररसाश्रया।। 50।।
dīptā vikasitā kṣubdhā gambhīrā samatārakā / utphullamadhyā dṛṣṭistu vīrā vīrarasāśrayā //

Vīrā : The Glance which is bright, fully open, agitated, serious, and in which eyeballs are at the centre of the eye (*lit.* level) is called Vīra (heroic), and it is used in the Heroic Sentiment.

निकुञ्चितपुटापाङ्गा घृणोपप्लुततारका। [2]संश्लिष्टस्थितपक्ष्मा च बीभत्सा दृष्टिरिष्यते[3]।। 51।।
nikuñcitapuṭāpāṅgā ghṛṇopaplutatārakā // saṁśliṣṭasthitapakṣmā ca bībhatsā dṛṣṭiriṣyate //

Bībhatsā : The Glance in which the corners of the eyes are nearly covered by eyelids, the eyeballs are disturbed in disgust and the eyelashes are still and close to each other, is called Bībhatsā (odious).

• GLANCES TO EXPRESS DURABLE PSYCHOLOGICAL STATES •

रसजा दृष्टयो ह्येता विज्ञेया लक्षणान्विता। अतः परं [4]लक्षयिष्ये स्थायिभावसमाश्रयाः।। 52।।
rasajā dṛṣṭayo hyetā vijñeyā lakṣaṇānvitā / ataḥ paraṁ lakṣayiṣye sthāyibhāāvasamāśrayāḥ //

Glances defined here are known to occur in relation to the Sentiments. I shall now explain the Glances relating to the Durable Psychological States.

व्याकोशमध्या मधुरा [5]स्थिरताराभिलाषिणी। सानन्दाश्रुकृता दृष्टिः स्निग्धेयं रतिभावजा।। 53।।

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48 B.51; G.48. 49 (B.52; G.49) 1. C. -कुटिला दृष्टिः रौद्रे रौद्री-रसा स्मृता. 50 (B.53; G.50). 51 (B.54; G.51). 2. C. संश्लिष्टस्मित- 3. B.G. adds after this : नामाग्रसक्तानिमिषा तथा धोभागचारिणी। आकेकरपुटा चेव शान्ता दृष्टिर्भवेदसौ. 52 (B.56; G.53). 4. G. लक्षयामि. 53 (B.57; G.54). 5. C. स्मित, B. स्मेर.

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vyākośamadhyā madhurā sthiratārābhilāṣiṇī / sānandāśrukṛtā dṛṣṭiḥ snigdheyaṁ ratibhāvajā //

Snigdhā : The Glance which is not much widened (*lit.* medium widened), is sweet, and in which eyeballs are still, and there are tears of joy, is called Snigdhā (loving); it is used in love (*lit.* grows out of love).

चला हसितगर्भा च [1]विशत्तारानिमेषिणी। किञ्चिदाकुञ्चिता हृष्टा दृष्टिर्हासे[2] प्रकीर्तिता।। 54।।

calā hasitagarbhā ca viśattārānimeṣiṇī / kiñcidākuñcitā hṛṣṭā dṛṣṭirhāse prakīrtitā //

Hṛṣṭā : The Glance which is moving, slightly bent and in which eyeballs are not wholly visible (*lit.* entering), and there is winking, is called Hṛṣṭā (joyful); it is used in laughter.

ईषत्स्रस्तोत्तरपुटा किञ्चित्संरब्धतारका। मन्दसञ्चारिणी दीना सा शोके दृष्टिरिष्यते।। 55।।

īṣatsrastottaraputā kiñcitsaṁrabdhatārakā / mandasañcāriṇī dīnā sā śoke dṛṣṭiriṣyate //

Dīnā : The Glance in which the lower eyelid is slightly fallen, eyeballs are slightly swollen, and which is moving very slowly, is called Dīnā (*pitiable);* it is used in sorrow.

रूक्षा [3]स्थितोद्वृत्तपुटा [4]निष्टब्धोद्वृत्ततारका। कुटिला भ्रुकुटिर्दृष्टिः क्रुद्धा क्रोधे विधीयते।। 56।।

rūkṣā sthitodvṛttaputā niṣṭavdhodvṛttatārakā / kuṭilā bhrukuṭirdṛṣṭiḥ kruddhā krodhe vidhīyate //

Kruddhā : The rough Glance in which eyelids are motionless and drawn up, eyeballs are immobile and turned up, and the eyebrows are knitted, is called Kruddhā (angry); it is used in anger.

संस्थिते तारके यस्याः [5]स्थिता विकसिता तथा। सत्त्वमुक्तिरतो दृप्ता दृष्टिरुत्साहसम्भवा।। 57।।

saṁsthite tārake yasyāḥ sthitā vikasitā tathā / sattvamuktirato dṛptā dṛṣṭirutsāhasambhavā //

Dṛptā : The steady and widely opened Glance in which eyeballs are motionless, and which shows forth (*lit.* emits) prowess is called Dṛptā (haughty); it is used in showing energy (*lit.* grows out of energy).

विष्फारितोभयपुटा भयकम्पिततारका। निष्क्रान्तामध्या दृष्टिस्तु भयावे भयान्विता।। 58।।

visphāritobhayaputā bhayakampitatārakā / niṣkrāntāmadhyā dṛṣṭistu bhayāve bhayānvitā //

Bhayānvita : The Glance in which the eyes are widely opened, the eyeballs are mobile in fear and are away from the centre [of the eye], is called Bhayānvitā (awestricken); it is used in fear.

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54 (p. 8. B.55; G.55). 1. C. विश्वतारा- 2. C. दृष्टिः द्रष्य हासे. 55 (p.9. B.56; G.56) 56 (p. 9. B. 57; G. 57). 3. C. स्थिरोद्वृत्तपुट. 4. C. निष्टवेद्धोद्धततारका. 57 (p.9, B.58, G.58). 5. B. स्थिरा. 58 (B.59; G.59)

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संकोचितपुटन्यासा दृष्टिर्मीलिततारका। पक्ष्मोद्देशात् समुद्विग्ना जुगुप्सायां जुगुप्सिता।। 59।।
saṁkocitapuṭanyāsā dṛṣiṭarmūlitatārakā / pakṣmoddeśāt samudvignā jugupsāyāṁ jugupsitā //

Jugupsitā : The Glance in which eyeballs are contracted but not joined together, and the eyeballs are covered and are turning away from the object coming in view (*lit.* the place in view) is called Jugupsitā (disgusting); it is used in disgust.

[1]भृशमुद्वृत्ततारा च [2]स्तब्धोभयपुटान्विता। समा विकसिता दृष्टिर्विस्मिता विस्मये स्मृता।। 60।।
bhṛśamudvṛttatārā ca stabdhobhayapuṭānvitā / samā vikasitā dṛṣiṭarvismitā vismaye smṛtā //

Vismitā : The level Glance which is fully blown and in which eyeballs are thoroughly turned up and the two eyelids are motionless, is called Vismitā (astonished); it is rushed in astonishment.

• GLANCES TO EXPRESS COMPLEMENTARY PSYCHOLOGICAL STATES •

स्थायिभावाश्रया ह्येता लक्षिता दृष्टयो मया। संचारिणीनां दृष्टीनां संप्रवक्ष्यामि लक्षणम्।। 61।।
sthāyibhāvāśrayā hyetā lakṣitā dṛṣṭayo mayā / saṁcāriṇīnāṁ dṛṣṭīnāṁ saṁpravakṣyāmi lakṣaṇam //

These are the Glances relating to the Durable Psychological States, that I have just defined, I shall now explain the characteristics of the Glances in the Complemantry Psychological States.

समतारा समपुटा निष्कम्पा शून्यदर्शना। बाह्यार्थग्राहिणो क्षामा शून्या दृष्टिः प्रकीर्तिता।। 62।।
samatārā samapuṭā niṣkampā śūnyadarśanā / bāhyārthagrāhiṇo kṣāmā śūnyā dṛṣṭiḥ prakīrtitā //

Śūnyā : The Glance which is weak and motionless and in which the eyeballs and the eyelids are in ordinary position (*lit.* level), and which turns to the space and is not attentive to external objects is called Śūnyā (vacant).

प्रस्पन्दमानपक्ष्मग्रा नात्यर्थमुकुलैः पुटैः। मलिनान्ता च मलिना [3]दृष्टिर्विहतारका।। 63।।
praspandamānapakṣmagrā nātyarthamukulaiḥ puṭaiḥ / malinānta ca malinā dṛṣṭirvihatārakā //

Malinā : The Glance in which ends of the eyelashes are not shaking and ends of the eyes are pale, and which is characterised very much by half-shut eyelids, is called Malinā (pale).

श्रमप्रम्लापितपुटा क्षामान्ताञ्चितलोचना। सन्ना पतिततारा च श्रान्ना दृष्टिः प्रकीर्तिता।। 64।।
śramapramlāpitapuṭā kṣāmāntāñcitalocanā / sannā patitatārā ca śrānnā dṛṣṭiḥ prakīrtitā //

Śrāntā : The resting Glance in which eyelids have been let down due to

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59 (B.60; G.60). 60 (B.61; G.61). 1. C. विमलोद्धतताराः 2. C. ह्यष्टोमय- 61 (B.62; G.62). 62 (B.63); 63 (B. 64; G.64). 3. B. दृष्टिर्विस्मिततारका. 64 (B.65; G.65).

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fatigue, corners of the eyes are narrowed, and the eyeballs are fallen, is called Śrāntā (tired).

किञ्चिदञ्चितपक्ष्माग्रा पतितोर्ध्वपुटा ह्रिया। त्रपाधोमुखतारा च दृष्टिर्लज्जान्विता तु सा॥ 65॥
kiñcidañcitapakṣmāgrā patitordhvapuṭā hriyā / trapādhomukhatārā ca dṛṣṭirlajjānvitā tu sā //

Lajjānvitā : The Glance in which ends of the eyelashes are slightly bent, the upper eyelid is descending in shyness the eyeballs are lowered due to shame, is called Lajjānvitā (bashful).

[1]ग्लानभ्रूपुटपक्ष्मा या शिथिला मन्दचारिणी। क्लमप्रविष्टतारा च ग्लाना दृष्टिस्तु सा स्मृता॥ 66॥
glānabhrūpuṭapakṣmā yā śithilā mandacāriṇī / klamapraviṣṭatārā ca glānā dṛṣṭistu sā smṛtā //

Glānā : The languid Glance in which the eyebrows and the eyelashes are slowly moving and eyeballs are covered [under the eyelids] due to fatigue, is called Glānā (lazy).

किञ्चिच्चला स्थिरा किञ्चिदुन्नता किञ्चिदायता। गूढा चकिततारा च शङ्किता दृष्टिरिष्यते॥ 67॥
kiñciccalā sthirā kiñcidunnatā kiñcidāyatā / gūḍhā cakitatārā ca śaṅkitā dṛṣṭiriṣyate //

Śaṅkitā : The concealed Glance which is once moved, and once at rest, slightly raised, obliquely open and in which the eyeballs are timid, is Śaṅkitā (apprehensive).

विषादविस्तीर्णपुटा पर्यस्तान्ता निमेषिणी। किञ्चिन्निष्टब्धतारा च कार्या दृष्टिर्विषादिनी॥ 68॥
viṣādavistīrṇapuṭā paryastāntā nimeṣiṇī / kiñcinniṣṭabdhatārā ca kāryā dṛṣṭirviṣādinī //

Visaṇṇā : The bewildered Glance in which eyeballs are down apart in dejection, and there is no winking and the eyeballs are slightly motionless, is called Visaṇṇā (dejected).

स्फुरिताश्लिष्टपक्ष्मार्धा मुकुलोर्ध्वपुटाञ्चिता। सुखोन्मीलिततारा च मुकुला दृष्टिरिष्यते॥ 69॥
sphuritāśliṣṭapakṣmārdhā mukulordhvapuṭāñcitā / sukhonmīlitatārā ca mukulā dṛṣṭiriṣyate //

Mukulā : The Glance in which eyelashes are slightly trembling, the upper eyelids are of the Mukula type and the eyeballs are opened in happiness, is called Mukulā.

[2]आनिकुञ्चितपक्ष्माग्रा पुटैराकुञ्चितैस्तथा। सन्ना कुञ्चिततारा च कुञ्चिता दृष्टिरुच्यते॥ 70॥
ānikuñcitapakṣmāgrā puṭairākuñcitaistathā / sannā kuñcitatārā ca kuñcitā dṛṣṭirucyate //

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65 (B.66; G.66). 66-67. (B.67-68; G.67-68; G.67-68). 1. B. म्लान-. 68 (B.69; G.69). 69 (B.70; G.70). 70 (B.71; G.71). 2. G. या निकुञ्चित

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Kuñcitā : The Glance in which ends of eyeballs are bent due to the eyelids being contracted and the eyeballs are also contracted, is called Kuñcitā (contracted).

मन्दायमानतारा या पुटैः प्रचलितैस्तथा। सन्तापोपप्लुता दृष्टिरभितप्ता तु सव्यथा।। 71।।
mandāyamānatārā yā puṭaiḥ pracalitaistathā / santāpopaplutā dṛṣṭirabhitaptā tu savyathā //

Abhitaptā : The Glance in which the eyeballs are slowly moving due to the movement of the eyelids, and which indicates much distress and pain, is called Abhitaptā (distressed).

[1]लम्बिता कुञ्चितपुटा [2]शनैस्तिर्यङ्निरीक्षिणी। [3]निगूढा गूढतारा च जिह्मा दृष्टिरुदाहृता।। 72।।
lambitā kuñcitapuṭā śanaistiryaṅnirīkṣiṇī / nigūḍhā gūḍhatārā ca jihmā dṛṣṭirudāhṛtā //

Jihmā : The Glance in which the eyelids are hanging down and slightly contracted and the eyeballs are concealed, and which casts itself obliquely and slightly is called Jihmā (crooked).

मधुरा कुञ्चितान्ता च सभ्रूक्षेपाऽथ सस्मिता। समन्मथविकारा च दृष्टिः सा ललिता स्मृता।। 73।।
madhurā kuñcitāntā ca sabhrūkṣepā'tha sasmitā / samanmathavikārā ca dṛṣṭiḥ sā lalitā smṛtā //

Lalitā : The Glance which is sweet, and contracted at the end [of the eye] and which is smiling and has movement of the eyebrows, and shows signs of love is called Lalitā (amorous).

वितर्कोद्वर्तितपुटा तथैवोत्फुल्लतारका। अधोगतविचारा च दृष्टिरिष्टा वितर्किता।। 74।।
vitarkodvartitapuṭā tathaivotphullatārakā / adhogatavicārā ca dṛṣṭiriṣṭā vitarkitā //

Vitarkitā : The Glance in which the eyelids are turned up for guessing, the eyeballs are full blown and moving downwards is called the Vitarkitā (conjecturing).

[4]अर्धव्याकोशतारा च ह्रादार्धमुकुलैः पुटैः। [5]स्मृतार्धमुकुला दृष्टिः किञ्चिल्लुलिततारका।। 75।।
ardhavyākośatārā ca hrādārdhamukulaiḥ puṭaiḥ / smṛtārdhamukulā dṛṣṭiḥ kiñcillulitatārakā //

Ardhamukulā : The Glance in which owing to joy the eyelids are of the Ardhamukulā type, the eyeballs are half-blown and slightly mobile is called Ardhamukulā.

[6]विभ्रान्ततारका या तु विभ्रान्तपुटदर्शना। विस्तीर्णोत्फुल्लमध्या च विभ्रान्ता दृष्टिरुच्यते।। 76।।

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71 (B.72; G.72). 72 (B.73; G.73). 1. G. मधुराभुक्षित- 2 G. निरीक्षणै. 3. G. निगूढगूढ-. 73 (B.74; G.74). 74 (B.75; G.75). 75 (B.76); G.76). 4. G. काव्य कोश पक्ष्मा. 5. C. न्मित-. 76. (B.77; G.77). 6. G. reads 76a as अनवस्थित नेत्रा या तथा विभ्रान्ततारक.

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vibhrāntatārakā yā tu vibhrāntapuṭadarśanā / vistīrṇotphullamadhyā ca vibhrāntā dṛṣṭirucyate //

Vibhrāntā : The Glance in which the eyeballs are moving and so are the eyelids, and the middle [of the eye] is wide open and full-blown, is called Vibhrāntā (confused).

पुटौ प्रस्फुरितौ यस्य निष्टब्धौ पतितौ पुनः। विप्लुतोद्वृत्ततारा च दृष्टिरेषा तु विप्लुता।। 77।।
puṭau prasphuritau yasya niṣṭabdhau patitau punaḥ / viplutodvṛttatārā ca dṛṣṭireṣā tu viplutā //

Viplutā : The Glance in which the eyelids [first] tremble and then become motionless and the eyeballs are [again] disturbed, is called Viplutā (disturbed).

आकुञ्चिपुटापाङ्गा सङ्गतार्धनिमेषिणी। मुहुर्व्यावृत्ततारा च दृष्टिराकेकरा स्मृता।। 78।।
ākuñcipuṭāpāṅgā saṅgatārdhanimeṣiṇī / muhurvyāvṛttatārā ca dṛṣṭirākekarā smṛtā //

Ākekarā : The Glance in which the eyelids and the corner of the eyes are slightly contracted and joined together, and is half-winking, and the eyeballs are repeatedly turning up, is called Ākekarā (half-shut).

विकोशितोभयपुटा प्रोत्फुल्ला चानिमेषिणी। अनवस्थिततारा च विकोशा दृष्टिरुच्यते।। 79।।
vikośitobhayapuṭā protphullā cānimeṣiṇī / anavasthitatārā ca vikośā dṛṣṭirucyate //

Vikośā : The joyful Glance in which the two eyelids are wide open and there is no winking and the eyeballs are not immobile, is called Vikośā (full-blown).

त्रासोद्वृत्तपुटा या तु त्रासोत्कम्पिततारका। [1]सत्रासोत्फुल्लमध्या च त्रस्ता दृष्टिरुदाहृता।। 80।।
trāsodvṛttapuṭā yā tu trāsotkampitatārakā / satrāsotphullamadhyā ca trastā dṛṣṭirudāhṛtā //

Trastā : The Glance in which the eyelids are drawn up in fear, the eyeballs are trembling and the middle of the eye is full-blown due to panic, is called Trastā (frightened).

व्याघूर्णमानमध्या या क्षामान्ताञ्चितलोचना। दृष्टिर्विकसितापाङ्गा मदिरा तरुणे मदे।। 81।।
vyāghūrṇamānamadhyā yā kṣāmāntāñcitalocanā / dṛṣṭirvikasitāpāṅgā madirā taruṇe made //

Madirā : The Glance in which the middle of the eye is rolling, the ends of the eyes are thin, the eyes are bent, and the corners of the eyes are fully widened, is called Madirā (intoxicated). It is to be used in representing light intoxication.

[2]किञ्चिदाकुञ्चितपुटा ह्यनवस्थिततारका। तथा [3]चलितपक्ष्मा च दृष्टिमध्यमदे भवेत्।। 82।।
kiñcidākuñcitapuṭā hyanavasthitatārakā / tathā calitapakṣmā ca dṛṣṭimadhyamade bhavet //

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77 (B.78; G.78). 78 (B.79; G.79). 79 (B.80; G.80). 80 (B.81; G.81). 1. G. संत्रासो-. 81 (B.82; 82). 82 (B.83; G.83). 2. B. किञ्चिल्लूलित-. 3. G. -पक्ष्मास्ता.

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In medium intoxication this Glance should have its eyelids slightly contracted, the eyeballs and the eyelashes slightly mobile.

सनिमेषानिमेषा च किञ्चिद् दर्शिततारका। अधोभागचरी दृष्टिरधमे तु मदे स्मृता।। 83।।
sanimeṣānimeṣā ca kiñcid darśitatārakā / adhobhāgacarī dṛṣṭiradhame tu made smṛtā //

In excessive (lit. The worst) intoxication the Glance should have [either too] much winking or no winking at all, and the eyeballs in it should be slightly visible and it (the look) should be turned downwards.

इत्येवं लक्षिता ह्येता षट्त्रिंशद् दृष्टयो मया। रसजा भावजाश्चासां विनियोगं निबोधत।। 84।।
ityevaṁ lakṣitā hyetā ṣaṭtriṁśad dṛṣṭayo mayā / rasajā bhāvajāścāsāṁ viniyogaṁ nibodhata //

These are the thirty-six Glances due to the Sentiments and the Durable Psychological States described by me. Now listen about their uses.

• USES OF GLANCES EXPRESSING COMPLEMENTARY PSYCHOLOGICAL STATES •

रसजास्तु रसेष्वेव स्थायिषु स्थायिदृष्टयः। [1]शृणुध्वं व्यभिचारिण्यः सञ्चारिषु यथा हि ताः।। 85।।
rasajāstu raseṣveva sthāyiṣu sthāyidṛṣṭayaḥ / śṛṇudhvaṁ vyabhicāriṇyaḥ sañcāriṣu yathā hi tāḥ //

Glances due to the Sentiments are to be used in representing them, while Glances due to the Durable Psychological (States) should be used in expressing these. Now listen about the uses of Glances due to the Complementary Psychological States in representing these (States).

शून्या दृष्टिस्तु चिन्तायां स्तम्भे चापि प्रकीर्तिता। निर्वेदे चापि मलिना वैवर्ण्ये च विधीयते।। 86।।
श्रान्ता श्रमार्तौ स्वेदे च लज्जायां लज्जिता तथा। अपस्मारे तथा व्याधौ ग्लाने ग्लाना विधीयते।। 87।।
शङ्कायां शङ्किता ज्ञेया विषादार्थे विषादिती। निद्रास्वप्नसुखार्थेषु मुकुला दृष्टिरिष्यते।। 88।।
[2]कुञ्चितासूयितानिष्टदुष्प्रेक्षाक्षिव्यथासु च। अभितप्ता च निर्वेदे ह्यभिधाताभितापयोः।। 89।।
जिह्मा दृष्टिरसूयायां जडतालस्ययोस्तथा। धृतौ हर्षे सललिता स्मृतौ तर्के च तर्किता।। 90।।
आह्लादेष्वर्धमुकुला गन्धस्पर्शसुखादिषु। विभ्रान्ता दृष्टिरावेगे सम्भ्रमे विभ्रमे तथा।। 91।।
विप्लुता चापलोन्माददुःखार्तिमरणादिषु। आकेकरा दुरालोके [3]विच्छेदप्रेक्षितेषु च।। 92।।
विबोधामर्षगर्वौग्र्यमतिषु स्याद्विकोशिता। त्रस्ता त्रासे भवेद्वृष्टिर्मदिरा च मदेष्विति।। 93।।
śūnyā dṛṣṭistu cintāyāṁ stambhe cāpi prakīrtitā / nirvede cāpi malinā vaivarṇye ca vidhīyate // śrāntā śramārtau svede ca lajjāyāṁ lajjitā tathā / apasmāre tathā vyādhau glāne glānā vidhīyate // śaṅkāyāṁ śaṅkitā jñeyā viṣādārthe viṣāditī / nidrāsvapnasukhārtheṣu mukulā dṛṣṭiriṣyate //kuñcitāsūyitāniṣṭaduṣ-prekṣākṣivyathāsu ca / abhitaptā ca nirverde hyabhidhātābhitāpayoḥ // jihmā dṛṣṭirasūyāyāṁ jaḍatālasyayostathā / dhṛtau harṣe salalitā smṛtau tarke ca

83 (B.84; G.84). 84 (B.85; G.85). 85-87 (B.86-88; G.86-88). 86-93 (B.87-94); G.87-94. 1. B.G. शृणुत. 2. G. कुञ्चिता सूचिता. 3. प्रेक्षितेषु.

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tarkitā // āhlādeṣvardhamukulā gandhasparśasukhādiṣu / vibhrāntā dṛṣṭirāvege sambhrame vibhrame tathā // viplutā cāpalonmādaduḥkhārtimaraṇādiṣu / ākekarā durāloke vicchedaprekṣiteṣu ca // vibodhāmarṣagarvaugryamatiṣu syādvikośitā / trastā trāse bhavedvṛṣṭirmadirā ca madeṣivati //

Śūnyā (vacant)—in anxiety and paralysis (motionlessness).

Malinā (pale)—in discouragement, change of colour.

Śrāntā (tired)—in weariness and depression.

Lajjānvita—(bashful)—in shame.

Glānā (lazy)—in epilepsy, sickness and weakness.

Śaṅkitā (apprehensive)—in apprehension.

Viṣaṇṇā (dejected)—in despair.

Mukulā—in sleeping, dreaming and happiness.

Kuñcitā (contracted)—in envy, undesirable object, objects visible with difficulty and pain in the eye.

Abhitaptā (distressed)—in discouragement, accidental hurt and distress.

Jihmā (crooked)—in envy, stupor and indolence.

Lalitā (amorous)—in contentment and joy.

Vitarkitā (conjecturing)—in recollection and deliberation.

Ardhamukulā—in joy to an experience of [sweet] smell or touch.

Vibhrāntā (confused)—in agitation, hurry and confusion.

Viplutā (disturbed)—inconstancy, insanity, affliction of misery and death.

Ākekarā (half-shut)—in looking to a distant [object], separation, and consecration by sprinkling (*prokṣita).*

Vikośā (full-blown)—in awakening, arrogance, indignation, cruelty and assurance.

Trastā (frightened)—in fright.

Madirā (intoxicated)—in intoxication.

षट्त्रिंशद् दृष्टयो ह्येता यथावत् प्रतिपादिताः। रसजानां तु दृष्टीनां भावजानां तथैव च।। 94।।
तारापुटभ्रुवां कर्म गदतो मे निबोधत।

ṣaṭtriṁśad dṛṣṭayo hyetā yathāvat pratipāditāḥ / rasajānāṁ tu dṛṣṭīnāṁ bhāvajānāṁ tathaiva ca // tārāpuṭabhruvāṁ karma gadato me nibodhata /

Here I have finished the proper description of thirty-six Glances; now listen about the [additional] Glances, and gestures of the eyeballs, the eyelids and the eyebrows due to the Sentiments and the States.

• EYEBALLS •

भ्रमणं वलनं पातश्चलनं संप्रवेशनम्।। 95।। [1]विवर्तनं समुद्वृत्तं निष्क्रामः प्राकृतं तथा[2]।

94-95 (B.95-96; G.89-95) 1. C. निवर्तनं. 2. B.97. adds एतानि नवकर्माणि ताराकर्म द्विजोत्तमः। शृणुध्वं लक्षणं तावत् साम्प्रतं प्रीतितः स्फुटम्.

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bhramaṇaṁ valanaṁ pātaścalanaṁ saṁpraveśanam // vivartanaṁ samudvṛttaṁ niṣkrāmaḥ prākṛtaṁ tathā /

Eyeballs have gestures of nine kinds : Bhramaṇa (moving round), Valana (turning), Pāra=Pātana (relaxing), Calana, (trembling), Saṁpraveśana, (drawing inside), Vivartana, (turning sideways), Samudvṛtta (raising up), Niṣkrama (going out) and Prākṛta (natural).

[1]पर्यस्तं मण्डलावृत्तिस्तारयोर्भ्रमणं स्मृतम्।। 96।।

[2]वलनं गमनं त्र्यस्रं पातनं स्रस्तता तथा। चलनं कम्पनं ज्ञेयं प्रवेशोऽन्तःप्रवेशनम्।। 97।।
विवर्तनं कटाक्षस्तु समुद्वृतं समुन्नतिः। निष्क्रामो निर्गमः प्रोक्तः प्राकृतं तु स्वभावजम्।। 98।।

paryastaṁ maṇḍalāvṛttistārayorbhramaṇaṁ smṛtam // valanaṁ gamanaṁ tryasraṁ pātanaṁ srastatā tathā / calanaṁ kampanaṁ jñeyaṁ praveśo'ntaḥ-praveśanam // vivartanaṁ kaṭākṣastu samudvṛtaṁ samunnatiḥ / niṣkrāmo nirgamaḥ proktaḥ prākṛtaṁ tu svabhāvajam //

Bhramaṇa (moving round)—turning round the eyeballs at random.

Valana (turning)—moving (the eyeballs) obliquely.

Pātana=Pāta (relaxing)—relaxation (of the eyeballs).

Calana (trembling)—tremor (of the eyeballs).

Saṁpraveśana-Praveśa (drawing inside)—drawing (the eyeballs) in.

Vivartana (turning)—turning the eyeballs sideways in a sidelong glance.

Samudvṛtta (raising up)—raising up of the eyeballs.

Niṣkramaṇa (going out)—going out [as, it were of the eyeballs].

Prākṛta (natural)—eyeballs in the natural (glance).

• USES OF EYEBALLS •

तथैषां रसभावेषु विनियोगं निबोधत। भ्रमणं चलनोद्वृते निष्क्रामो वीररौद्रयोः।। 99।।
निष्क्रामणं संवलनं कर्तव्यं हि भयानके। हास्यबीभत्सयोश्चापि प्रवेशनमिहेष्यते।। 100।।
पातनं करुणे कार्यं निष्क्रामणमथाद्भुते। प्राकृतं शेषभावेषु शृङ्गारे च विवर्तितम्।। 101।।

tathaiṣāṁ rasabhāveṣu viniyogaṁ nibodhata / bhramaṇaṁ calanodvṛte niṣkrāmo vīraraudrayoḥ // niṣkrāmaṇaṁ saṁvalanaṁ kartavyaṁ hi bhayānake /hāsya-bībhatsayoścāpi praveśanamiheṣyate // pātanaṁ karuṇe kāryaṁ niṣkrāmaṇa-mathādbhute / prākṛtaṁ śeṣabhāveṣu śṛṅgāre ca vivartitam //

Now listen about their uses in [different] Sentiments and States.

Bhramaṇa (moving round), Valana (turning) and Samudvṛtta (raising of eyeballs)—in the Heroic and the Furious Sentiments.

95-96 (B.96b-97a; G.96). 96-99 (B.98b-102a; G.98-102a) 100-101 (B.100b-103a; G. 102b-104a).

1. G. पुटान्तर्मण्डलावृत्ति-. 2. G. चलनं.

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Niṣkramaṇa (going out), and Valana (turning of the eyeballs)—in the Terrible Sentiment.

Saṁpraveśana (drawing of the eyeballs)—in the Comic and the Odious Sentiments.

Pātana (relaxed eyeballs) in the Pathetic Sentiment.

Niṣkramaṇa (going out of the eyeballs)—in the Marvellous Sentiment.

Prākṛta (natural)—eyeballs—in the remaining Sentiments (*lit.* States).

Vivartana (turning sideways of the eyeball)—in the Erotic Sentiment.

स्वभावसिद्धमेवैतत् कर्म लोकक्रियाश्रयम्। एवं सर्वेषु भावेषु ताराकर्म नियोजयेत्।। 102।।
svabhāvasiddhamevaitat karma lokakriyāśrayam / evaṁ sarveṣu bhāveṣu tārākarma niyojayet //

These are the natures of eyeballs based on the popular practice. They are to be applied [suitably] to all the different States.

• ADDITIONAL GLANCES •

अथाऽत्रैव प्रवक्ष्यामः प्रकारं दर्शनस्य तु। समं साच्यनुवृत्ते तु आलोकितविलोकिते।। 103।।
प्रलोकितोल्लोकिते चाप्यवलोकितमेव च। समतारं च सौम्यं च यद् दृष्टं तत् समं स्मृतम्।। 104।।
पक्ष्मान्तर्गततारं च त्र्यस्रं साचीकृतं तु तत्। [1]रूपनिर्वर्णनायुक्तमनुवृत्तमिति स्फुटम्।। 105।।
सहसा दर्शनं यत् स्यात्तदालोकितमुच्यते। विलोकितं पृष्ठतस्तु पार्श्वाभ्यां तु प्रलोकितम्।। 106।।
ऊर्ध्वमुल्लोकितं ज्ञेयमवलोकितमप्यधः। इत्येष दर्शनविधिः सर्वभावरसाश्रयः।। 107।।
āthā'traiva pravakṣyāmaḥ prakāraṁ darśanasya tu / samaṁ sācyanuvṛtte tu ālokitavilokite // pralokitollokite cāpyavalokitameva ca / samatāraṁ ca saumyaṁ ca yad dṛṣṭaṁ tat samaṁ smṛtam // pakṣmāntargatatāraṁ ca tryasraṁ sācīkṛtaṁ tu tat / rūpanirvarṇanāyuktamanuvṛttamiti sphuṭam // sahasā darśanaṁ yat syāttadālokitamucyate / vilokitaṁ pṛṣṭhatastu pārśvābhyāṁ tu pralokitam // ūrdhvamullokitaṁ jñeyamavalokitamapyadhaḥ / ityeṣa darśanavidhiḥ sarvabhāvarasāśrayaḥ //

I shall speak about the varieties of Glance in special relation of these (lit. there). These are of eight kinds, *viz.* Sama (level), Sācī (sidelong), Anuvṛta (inspecting), Ālokita (casual), Vilokita (looking round), Pralokita (carefully looking), Ullokita (looking up,) and Avalokita (looking down).

Sama (level)—the eyeballs are in a level position and at rest.

Sācī (side-long)—the eyeballs are covered by eyelashes.

Anuvṛtta (inspecting)—Glance which carefully observes any form.

Ālokita (casual)—(the eyeballs) in suddenly seeing any object.

Vilokita (looking round)—(eyeballs) in looking back.

Pralokita (carefully looking)—turning (eyeballs) from side to side.

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102 (B.104b-105a). 103-107 (B.105b-110a. G.104b-109a). 1. G. रूपनिर्वाणाम-.

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Ullokita (looking up)—(turning the eyeballs) upwards.

Avalokita (looking down)—(turning the eyeballs) towards the ground.

These are the gestures of eyeballs in relation to all the Sentiments and the States.

• EYELIDS •

ताराकृतोऽस्यानुगतं पुटकर्म निबोधत। उन्मेषश्च निमेषश्च प्रसृतं कुञ्चित समम्।। 108।।
विवर्तितं प्रस्फुरितं पिहितं [1]सविताडितम्। विश्लेषः पुटयोर्यस्तु स तून्मेषः प्रकीर्तितः।। 109।।
समागतो निमेषः स्यादायामस्तु प्रसारितम्। आकुञ्चितं कुञ्चितं स्यात् समं स्वाभाविकं स्मृतम्।। 110।।
विवर्तितं समुद्वृत्तं स्पन्दितं तथा। [2]स्थगितं पिहितं प्रोक्तमाहतं तु [3]विताडितम्।। 111।।

tārākṛto'syānugataṁ puṭakarma nibodhata / unmeṣaśca nimeṣaśca prasṛtaṁ kuñcita samam // vivartitaṁ prasphuritaṁ pihitaṁ savitāḍitam / viśleṣaḥ puṭayoryastu sa tūnmeṣaḥ prakīrtitaḥ // samāgato nimeṣaḥ syādāyāmastu prasāritam / ākuñcitaṁ kuñcitaṁ syāt samaṁ svābhāvikaṁ smṛtam // vivartitaṁ samuddhṛttaṁ spanditaṁ tathā / sthagitaṁ pihitaṁ proktamāhataṁ tu vitāḍitam //

Now listen about the gestures of eyelids which follow the movement of eyeballs. They are : Unmeṣa (opening), Nimeṣa (closing), Prasṛta (expanding), Kuñcita (contracted), Sama (level), Vivartita (raising up), Sphurita (throbbing), Pihita (resting), and Vitāḍta (driven).

Unmeṣa (opening)—separating the eyelids.

Nimeṣa (closing)—bringing together the eyelids.

Prasṛta (expanding)—separating the eyelids widely.

Kuñcita (contracted)—contracting the eyelids.

Sama (level)—eyelids in a natural position.

Vivartita (raising up)—raising up the eyelids.

Sphurita (throbbing)—when the eyelids are throbbing.

Pihita (resting)—when the eyelids are at rest (lit. closed).

Vitāḍita (driven)—when the eyelids are struck [accidentally].

• USES OF EYELIDS •

अथैषां रसभावेषु विनियोगं निबोधत। क्रोधे विवर्तितः कार्यः निमेषोन्मेषणैः सह।। 112।।
विस्मयार्थे च हर्षे च वीर्ये चैव प्रसारितम्। अनिष्टदर्शने गन्धे रसे स्पर्शे च कुञ्चितम्।। 113।।
शृङ्गारे च समं कार्यमीर्ष्यासु स्फुरितं भवेत्। सुप्तमूर्च्छितवातोष्णधूमवर्षाऽऽनार्तिषु ।। 114।।
नेत्ररोगे च पिहितमभिघाते विताडितम्। इत्येवं रसभावेषु तारकापुटयोर्विधिः।। 115।।

athaiṣāṁ rasabhāveṣu viniyogaṁ nibodhata / krodhe vivartitaḥ kāryaḥ nimeṣon-

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108-111 (B.110b-113a; G.109b-113a). 1. G. स्थापितं. 2. G.C. वितालित. 112-115 (B.114b-118a; G.113b-117a).

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meṣaṇaiḥ saha // vismayārthe ca harṣe ca vīrye caiva prasāritam /aniṣṭadarśane gandhe rase sparśe ca kuñcitam // śṛṅgāre ca samaṁ kāryamīrṣyāsu sphuritaṁ bhavet / suptamūrcchitavātoṣṇadhūmavarṣāñjanārtiṣu // netraroge ca pihitamabhighāte vitāḍitam / ityevaṁ rasabhāveṣu tārakāpuṭayorvidhiḥ //

Now listen about their uses in different Sentiments and States :

Vivartita (raising up)—in anger.

Nimeṣa (closing)—in anger.

Unmeṣa (opening)—in anger.

Prasṛta (expanding)—in objects causing wonder, joy, and heroism.

Kuñcita (contracted)—in seeing undesired objects—[sweet] scent, flavour and touch.

Sama (level)—in love.

Sphurita (throbbing)—in jealousy.

Pihita (rasting)—in dreaming, fainting, affliction due to storm, hot smoke, rains and collyrium and eye-disease.

Vitāḍita (driven)—in accidental injury.

These are the uses of eyeballs and eyelids in expressing the Sentiments and the States.

• EYEBROWS •

कार्यानुगतमस्यैव भ्रुवोः कर्म निबोधत। उत्क्षेपः पातनं चैव भ्रुकुटी चतुरं भ्रुवोः॥ 116॥
कुञ्चितं रेचितं चैव सहजं चेति सप्तधा। भ्रुवोरुन्नतिरुत्क्षेपः सममेकैकशोऽपि वा॥ 117॥
एकस्य वा द्व्योर्वापि पातनं स्यादधोमुखम्। भ्रुवोर्मूलसमुत्क्षेपात् भ्रुकुटी परिकीर्तिता॥ 118॥
चतुरं किञ्चिदुच्छ्वासान्मधुरायतयोर्भ्रुवोः। एकस्या उभयोर्वापि मृदु भङ्गेन कुञ्चितम्॥ 119॥
एकस्या एव ललितादुत्क्षेपाद्रेचितं भ्रुवः। सहजातं तु सहजं कर्म स्वाभाविकं स्मृतम्॥ 120॥

kāryānugatamasyaiva bhruvoḥ karma nibodhata / utkṣepaḥ pātanaṁ caiva bhrukuṭī caturaṁ bhruvoḥ // kuñcitaṁ recitaṁ caiva sahajaṁ ceti saptadhā / bhruvorunnatirutkṣepaḥ samamekaikaśo'pi vā // ekasya vā dvyorvāpi pātanaṁ syādadhomukham / bhruvormūlasamutkṣepāt bhrukuṭī parikīrtitā // caturaṁ kiñciducchvāsānmadhurāyatayorbhruvoḥ / ekasyā ubhayorvāpi mṛdu bhaṅgena kuñcitam // ekasyā eva lalitādutkṣepādrecitaṁ bhruvaḥ / sahajātaṁ tu sahajaṁ karma svābhāvikaṁ smṛtam //

Now, listen about the gestures of eyebrows, which accord with those of the eyeballs and the eyelids. [They] are seven in number and are as follows : Utkṣepa (raising), Pātana (lowering), Bhrukuṭī (knitting), Catura (clever), Kuñcita (contracted), Recita (moving) and Sahaja (natural).

Utkṣepa (raising)—raising of eyebrows simultaneously or one by one.

116-120 (B.118b-123; G.118122a).

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Pātana (lowering)—lowering of eyebrows simultaneously or one by one.

Bhrukuṭī (knitting)—raising the root of the eyebrows.

Catura (clever)—slightly moving and extending the eyebrows in a pleasing manner.

Kuñcita (contracted)—slightly bending of eyebrows one by one or the both at once.

Recita (moving)—raising of one of the eyebrows in an amorous way.

Sahaja (natural)—the position which the eyebrows maintain by nature.

• USES OF EYEBROWS •

अथैषां संप्रवक्ष्यामि रसभावप्रयोजनम्। कोपे वितर्के हेलायां लीलादौ सहजे तथा।। 121।।
दर्शने श्रवणे चैव भ्रुवमेकां समुत्क्षिपेत्। उत्क्षेपो विस्मये हर्षे रोषे चैव द्वयोरपि।। 122।।
असूयिते जुगुप्सायां हासे घ्राणे च पातनम्। क्रोधस्थानेषु दीप्तेषु योजयेद् भ्रूकुटी बुधः।। 123।।
शृङ्गारे ललिते सोम्ये स्पर्शे च चतुरं भवेत्[1]। मोट्टायिते कुट्टमिते विलासे किलिकिञ्चिते।। 124।।
विकुञ्चितं तु कर्तव्यं नृत्ते योज्यं तु रेचितम्। अनाविद्धेषु भावेषु विद्यात् स्वाभाविकं बुधः।। 125।।

athaiṣāṃ saṁpravakṣyāmi rasabhāvaprayojanam / kope vitarke helāyāṁ līlādau sahaje tathā // darśane śravaṇe caiva bhruvamekāṁ samutkṣipet / utkṣepo vismaye harṣe roṣe caiva dvayorapi // asūyite jugupsāyāṁ hāse ghrāṇe ca pātanam / krodhasthāneṣu dīpteṣu yojayed bhrūkuṭī budhaḥ // śṛṅgāre lalite somye sparśe ca caturaṁ bhavet / moṭṭāyite kuṭṭamite vilāse kilikiñcite // vikuñcitaṁ tu kartavyaṁ nṛtte yojyaṁ tu recitam / anāviddheṣu bhāveṣu vidyāt svābhāvikaṁ budhaḥ //

Now I shall speak about their uses in [expressing] the Sentiments and the States.

Utkṣepa (raising)—in anger, deliberation, passion, sportiveness, in seeing and hearing only one eyebrows is raised, and in surprise, joy and violent anger both the eyebrows are raised up.

Pātana (lowering)—in envy, disgust, smile, and smelling.

Bhrukuṭī (knitting)—in objects of anger, dazzling light.

Catura (clever)—in love, sportiveness, pleasing [object], [pleasing] touch and awakening.

Kuñcita (contracted)—in manifestation of affection, pretended anger and hysterical mood.

Recita (moving)—in dance.

Sahaja (natural)—in simple (*anāviddha*) conditions.

• NOSE •

[2]इत्येवं तु भ्रुवः प्रोक्ता नासाकर्म निबोधत। नता मन्दा विकृष्टा च सोच्छ्वासा च विकूणिता।। 126।।

121-122 B.123b-125a, G.122b-124a). 123-125 (B.125b-129a; G.124b-127a) 126-128 (B.129b-132a; G.127b-130a). 1. B. reads after this an additional couplet. 2. G. इत्येता भ्रुकुट्यः प्रोक्तः.

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स्वाभाविकी चेति बुधैः षड्विधा नासिका स्मृता। नता मुहुःश्लिष्टपुटा मन्दा तु निभृता स्मृता।। 127।।
विकृष्टोत्फुल्लितपुटा सोच्छ्वासाकृष्टमारुता। विकूणिता संकुचिता समा स्वाभाविकी स्मृता।। 128।।

ityevaṁ tu bhruvaḥ proktā nāsākarma nibodhata / natā mandā vikṛṣṭā ca socchvāsā ca vikūṇitā // svābhāvike ceti budhaiḥ ṣaḍvidhā nāsikā smṛtā / natā muhuḥśliṣṭapuṭā mandā tu nibhṛtā smṛtā // vikṛṣṭotphullitapuṭā socchvāsā-kṛṣṭamārutā / vikūṇitā saṁkucitā samā svābhāvikī smṛtā //

Gestures of the eyebrows have been described; now listen about those of the nose. They are of six kinds : Natā, Mandā, Vikṛṣṭā, Socchvāsā, Vikūṇitā and Svābhāvikā.

Natā—lobes cling for a while [to the base].

Mandā—lobes are at rest.

Vikṛṣṭā—lobes are blown.

Socchvāsā—lobes when air is drawn in.

Vikūṇitā—lobes in the contracted nose.

Svābhāvikā—lobes in the natural nose.

• USES OF THE NOSE •

नासिकालक्षणं ह्येतत् विनियोगं निबोधत। [1]विच्छिन्नमन्दरुदिते सोच्छ्वासे च नता स्मृता।। 129।।
निर्वेदोत्सुक्यचिन्तासु मन्दा शोके तु कीर्तिता। विकृष्टा [2]तीव्रगन्धे श्वासरोषभयार्तिषु।। 130।।
सोच्छ्वासा मधुरे गन्धे दीर्घोच्छ्वासकृतेषु च। विकूणितोक्ता हास्येषु जुगुप्सायामसूयिते।। 131।।
स्वाभाविकी शेषभावेष्वित्येवं नासिका स्मृता।

nāsikālakṣaṇaṃ hyetat viniyogaṁ nibodhata / vicchinnamandarudite socchvāse ca natā smṛtā // nirvedotsukyacintāsu mandā śoke tu kīrtitā / vikṛṣṭā tīvragandhe śvāsaroṣabhayārtiṣu // socchvāsā madhure gandhe dīrghocchvāsakṛteṣu ca / vikūṇitoktā hāsyeṣu jugupsāyāmasūyite // svābhāvikī śeṣabhāveṣivatyevaṁ nāsikā smṛtā /

This is the description of the gestures of the nose. Now listen about their uses:

Natā—in slight weeping at intervals.

Mandā—in discouragement, impatience and anxiety.

Vikṛṣṭā—in strange smell, breathing, anger and fear.

Socchvāsā—in sweet smell and deep breathing.

Vikūṇitā—in laughter, disgust and envy.

129-132 (B.132b, 134-136a; G.130b-133). 1. Instead of 129b B. reads मदोत्कपनमायुक्ते नारीणामनुरोधने। निःश्वासे च नता कार्या नामिका नाट्ययोक्तृभिः... 2. C. तीव्रगन्धार्वश्वाम्-.

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Svābhāvikā—in the remaining conditions.

• CHEEKS •

क्षामं फुल्लं च पूर्णं च कम्पितं कुञ्चितं समम्।। 132।।
षड्विधं गण्डमुद्दिष्टं तस्य लक्षणमुच्यते। क्षामं त्ववनतं ज्ञेयं पुल्लं विकसितं भवेत्।। 133।।
उन्नतं [1]पूर्णमत्रोक्तं कम्पितं स्फुरितं भवेत्। स्यात् कुञ्चितं संकुञ्चितं समं प्राकृतमुच्यते।। 134।।

kṣāmaṁ phullaṁ ca pūrṇaṁ ca kampitaṁ kuñcitaṁ samam // ṣaḍvidhaṁ gaṇḍamuddiṣṭaṁ tasya lakṣaṇamucyate / kṣāmaṁ tvavanataṁ jñeyaṁ pullaṁ vikasitaṁ bhavet // unnataṁ pūrṇamatroktaṁ kampitaṁ sphuritaṁ bhavet / syāt kuñcitaṁ saṁkuñcitaṁ samaṁ prākṛtamucyate //

Cheeks are of six kinds : Kṣāma (depressed). Phulla (blown), Pūrṇa (full), Kampita (trembling) and Kuñcita (contracted) and Sama (natural).

Kṣāma (depressed)—(cheeks are) fallen.

Phulla (blown)—(cheeks are) raised.

Pūrṇa (full)—(cheeks are) expanded.

Kampita (trembling)—(cheeks are) throbbing.

Kuñcita (contracted)—(cheeks are) narrowed down.

Sama (natural)—as (cheeks are) by nature.

• USES OF CHEEKS •

गण्डयोर्लक्षणं प्रोक्तं विनियोगं निबोधत। क्षामं दुःखेषु कर्तव्यं प्रहर्षे फुल्लमिष्यते।। 135।।
पूर्णमुत्साहगर्वेषु रोषहर्षेषु कम्पितम्। कुञ्चितं च सरोमाञ्चस्पर्शे शीते भये ज्वरे।। 136।।
प्राकृतं शेषभावेषु गण्डकर्म भवेदिति।

gaṇḍyorlakṣaṇam proktaṁ viniyogaṁ nibodhata / kṣāmaṁ duḥkheṣu kartavyaṁ praharṣe phullamiṣyate // pūrṇamutsāhagarveṣu roṣaharṣeṣu kampitam / kuñcitaṁ ca saromāñcasparśe śīte bhaye jvare // prākṛtaṁ śeṣabhāveṣu gaṇḍakarma bhaveditī /

Cheeks have been described. Now listen about their uses.

Kṣāma (depressed)—in sorrow.

Phulla (blown)—in joy.

Pūrṇa (full)—in energy and arrogance.

Kampita (trembling)—in anger and joy.

Kuñcita (contracted)—in horripilation (sensitive) touch, cold, fear and fever.

Sama (natural)—in the remaining conditions.

• THE LOWER LIP •

विवर्तनं कम्पनं विसर्गो विनिगूहनम्।। 137।।
सन्दष्टकं समुद्गश्च षट् कर्माण्यधरस्य तु। विकूणनं विवर्तस्तु वेपनं कम्पनं स्मृतम्।। 138।।

132-134 (B.136b-138; G.134-136a). 1. G. पूर्णमुद्दिष्टं. 135-137 (B.139-143; G.136b-148a). 137-139 (B.139-143; G.136b-148a).

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विनिष्क्रामो विसर्गस्तु प्रवेशो विनिगूहनम्। सन्दष्टकं द्विजैर्दष्टः समुद्गः [1]सहिता गतिः।। 139।।
vivartanaṁ kampanaṁ visargo vinigūhanam // sandaṣṭakaṁ samudgaśca ṣaṭ karmāṇyadharasya tu / vikūṇanaṁ vivartastu vepanaṁ kampanaṁ smṛtam // viniṣkrāmo visargastu praveśo vinigūhanam / sandaṣṭakaṁ dvijairdaṣṭaḥ samudgaḥ sahitā gatiḥ //

Gestures of the lips are six in number. (They are) : Vivartana (narrowing), Kampana (trembling), Visarga (spreading out), Vinigūhana (concealing), Sañdaṣṭaka (biting), Samudgaka (contracting).

Vivartana (narrowing)—lips narrowed down.

Kampana (trembling)—throbbing (of lips).

Visarga (spreading out)—to speed out (lips).

Vinigūhana (concealing)—drawing in (of lips).

Sandaṣṭaka (biting)—(lips), bitten by teeth.

Samudgaka (joining)—moving the lips together.

• USES OF THE LOWER LIP •

इत्योष्ठलक्षणं प्रोक्तं विनियोगं निबोधत। [2]असूयावेदनावज्ञालस्यादिषु विवर्तनम्।। 140।।
[3]कम्पनं वेदनाशीतज्वररोषजा [पा] दिषु। स्त्रीणां विलासे विब्बोके विसर्गे रञ्जने तथा।। 141।।
विनिगूहनमायासे सन्दष्टं क्रोधकर्मणि। समुद्गस्त्वनुकम्पायां चुम्बने चाभिनन्दने।। 142।।
ityoṣṭhalakṣaṇaṁ proktaṁ viniyogaṁ nibodhata / asūyāvedanāvajñālasyādiṣu vivartanam // kampanaṁ vedanāśītajvararoṣajā[pā]diṣu / strīṇāṁ vilāse vibboke visarge rañjane tathā // vinigūhanamāyāse sandaṣṭaṁ krodhakarmaṇi / samudgastvanukampāyāṁ cumbane cābhinandane //

These are the gestures of the lower lips; now listen about their uses.

Vivartana (narrowing)—in envy, pain, contempt, laziness and the like.

Kampana (trembling)—in pain, cold, fear, anger, *japa* and the like.

Visarga (spreading out)—in women's amour, affected indifference and painting of lips.

Vinigūhana (concealing)—in making efforts.

Sandaṣṭaka (biting)—in manifestation of anger.

Samudgaka (contracting)—in pity, kissing and greeting.

• CHIN •

इत्योष्ठकर्माण्युक्तानि चिबुकस्य निबोधत। कुट्टनं खण्डनं छिन्नं [4]चुक्षितं लेहनं समम्।। 143।।
दष्टं च दन्तक्रियया चिबुकं त्विह लक्ष्यते। कुट्टनं दन्तसंघर्षः संस्फोटः खण्डनं मुहुः।। 144।।

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1. B. सहजोत्रति. 140.- 2. Gp. वज्ञालस्या. G.-वज्ञहाम्या, C.-लज्वावस्या. 141-144 (B. 144-148; G.141b-145a. 3. C. वेपनं...रोषजयादिषु (B. जवादिषु) 4. G. चिक्कितं (v.1. भुक्षितं).

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छिन्नं तु गाढसंश्लेषश्चुक्षितं दूरविच्युतिः। लेहनं जिह्वया लेहः किञ्चिच्छ्लेषः समं भवेत्।। 145।।
दन्तैर्दष्टेऽधरे दष्टम् इत्येषां विनियोजनम्।

ityoṣṭhakarmāṇyuktāni cibukasya nibodhata / kuṭṭanaṁ khaṇḍanaṁ chinnaṁ cukṣitaṁ lehanaṁ samam // daṣṭaṁ ca dantakriyayā cibukaṁ tviha lakṣyate / kuṭṭanaṁ dantasaṁgharṣaḥ saṁsphoṭaḥ khaṇḍanaṁ muhuḥ // chinnaṁ tu gāḍhasaṁśleṣaścukṣitaṁ dūravicyutiḥ / lehanaṁ jihvayā lehaḥ kiñcicchleṣaḥ samaṁ bhavet // dantairdaṣṭe'dhare daṣṭam ityeṣāṁ viniyojanam /

So much about the gestures of lips; now listen about those of the chin; (they are) : Kuṭṭana, Khaṇḍana, Chinna, Cukṣita, Lehita, Sama and Daṣṭa.

Kuṭṭana—when the upper teeth clatter with the lower ones.

Khaṇḍana—when (the two lips), repeatedly come together with each other.

Chinna—when (the two lips) very closely meet each other.

Cukṣita—when (the two lips) are held widely apart.

Lehita—in licking the (lips) with the tongue.

Sama—when (the two lips) slightly parted from each other.

Daṣṭa—when the lower lip, is bitten by the teeth.

• USES OF THE CHIN •

[1]भयशीतजराव्याधिग्रस्तानां कुट्टनं भवेत्।। 146।।
जपाध्ययनसंलापभक्षयोगे च खण्डनम्। [2]छिन्नं व्याधौ भये शीते व्यायामे [3]रुषितेक्षिते।। 147।।
जृम्भणे [4]चुक्कितं कार्यं तथा लौल्ये च लेहनम्[5]। समं स्वभावभावेषु सन्दष्टः क्रोधकर्मसु।। 148।।
इति दन्तोष्ठजिह्वानां करणाच्चिबुकक्रिया।

bhayaśītajarāvyādhigrastānāṁ kuṭṭanaṁ bhavet // japādhyayanasaṁlāpabhakṣayoge ca khaṇḍanam / chinnaṁ vyādhau bhaye śīte vyāyāme ruṣitekṣite // jṛmbhaṇe cukkitaṁ kāryaṁ tathā laulye ca lehanam / samaṁ svabhāvabhāveṣu sandaṣṭaḥ krodhakarmasu // iti dantoṣṭhajihvānāṁ karaṇāccibukakriyā /

Kuṭṭana—in fear, cold, attack of old age, and sickness.

Khaṇḍana—in muttering *mantras (japa),* studying, speaking and eating.

Chinna—in sickness, fear, cold, (taking) exercise, and angry look.

Cukṣita—in yawning.

Lehita=Lehana—in greediness.

Sama—in a natural position.

Daṣṭa—in anrgy efforts.

145-146 (B.149-150a-G.145b-147). 146-149 (B.150b-153a; G.148-150a). 1. C. भय शीतज्वर. 2. G. reads one additional hem. before this : रोषामर्षण रौद्रेषु तथोग्रेषेषु तत् स्मृतन्। 3. G. रुदिते मृते. 4. G. चिक्कितं. 5. C. लेह्यः

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So much about the gestures of the chin in relation to the teeth, the lips and the tongue.

• MOUTH •

विधुतं विनिवृत्तं च निर्भुग्नं मुग्नमेव च।। 149।।
[1]विवृत्तं च तथोद्वाहि कर्माण्यत्रास्यजानि तु। व्यावृत्तं विनिवृत्तं स्याद्विधुतं तिर्यगायतम्।। 150।।
अवाङ्मुखं च निर्भुग्नं व्याभुग्नं किञ्चिदायतम्। विश्लिष्टोष्ठं च [2]विवृत्तमुद्वाह्युत्क्षिप्तमेव च।। 151।।
विनिवृत्तमसूयाणं ईर्ष्याक्रोधकृतेन च। अवज्ञाविहृतादौ च स्त्रीणां कार्य प्रयोक्तृभिः।। 152।।
विधुतं वारणे चैव नैवमित्येवमादिषु। निर्भुग्नं चापि विज्ञेयं गम्भीरालोकनादिषु।। 153।।
भुग्नं लज्जान्विते योज्यं [3]यतीनां तु स्वभावजम्। निर्वेदौत्सुक्यचिन्तासु तथा च विनिमन्त्रणे।।154।।
विवृत्तं चापि विज्ञेयं हास्यशोकभयादिषु। स्त्रीणामुद्वाहि लीलायां गर्वे गच्छत्यनादरे।। 155।।
एवं नामेतिकार्यं च कोपवाक्ये विचक्षणैः।

vidhutaṁ vinivṛttaṁ ca nirbhugnaṁ mugnameva ca // vivṛttaṁ ca tathodvāhi karmāṇyatrāsyajāni tu / vyāvṛttaṁ vinivṛttaṁ syādvidhutaṁ tiryagāyatam // avāṅmukhaṁ ca nirbhugnaṁ vyābhugnaṁ kiñcidāyatam / viśliṣṭoṣṭhaṁ ca vivṛttamudvāhyutkṣiptameva ca // vinivṛttamasūyāṇaṁ īrṣyākrodhakṛtena ca / avajñāvihṛtādau ca strīṇāṁ kārya prayoktṛbhiḥ // vidhutaṁ vāraṇe caiva nevamityevamādiṣu / nirbhugnaṁ cāpi vijñeyaṁ gambhīrālokanādiṣu // bhugnaṁ lajjānvite yojyaṁ yatīnāṁ tu svabhāvajam / nirvedautsukyacintāsu tathā ca vinimantraṇe // vivṛttaṁ cāpi vijñeyaṁ hāsyaśokabhayādiṣu / strīṇāmudvāhi līlāyāṁ garve gacchatyanādare // evaṁ nāmetikāryaṁ ca kopavākye vicakṣaṇaiḥ /

Gestures of the mouth are : Vidhuta, Vinivṛtta, Nirbhugna, Bhugna, Vivṛta and Udvāhī.

Vidhuta—the obliquely open (mouth).

Vinivṛtta—spread out (mouth).

Nirbhugna—(the mouth) very much crooked

Bhugna=Vyābhugna—(the mouth) slightly spread out.

Vivṛta—the mouth with the lips kept apart.

Udvāhī—(the mouth) turned up.

• USES OF THE MOUTH •

Vinivṛtta—in women's envy, jealousy, anger, contempt and bashfulness and the like.

Vidhuta—in restraining, saying 'not so' and the like.

Nirbhugna—in looking into depth and the like.

Bhugna—in being ashamed, despondency, impatience, anxiety, summoning. It is natural for the ascetics.

149-156 (B.153b-160a; G.150b-157). 1. C. निवृत्तं. 2. C. विवृतमुद्वास्युत्क्षिप्तम्. 3. G. वादिनाम्.

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Vivṛta—in laughter, sorrow and fear.

Udvāhī—in sportiveness and pride of women, in saying 'go away', and disregard, in saying 'so indeed' and angry words.

समं साचीकृताद्युक्ता यच्च दृष्टिविकल्पितम्।। 156।। तज्ज्ञैस्तेनानुसारेण कार्यं तदनुगं मुखम्।
samaṁ sācīkṛtādyuktā yacca dṛṣṭivikalpitam // tajjñaistenānusāreṇa kāryaṁ tadanugaṁ mukham /

The experts should also use the mouth in conformity with the varieties of Glances such as, Sama and Sācī and the like mentioned by others.

• COLOUR OF THE FACE •

अथातो मुखरागश्च चतुर्धा परिकीर्तितः।। 157।।
स्वाभाविकः प्रसन्नश्च रक्तः श्यामोऽर्थसंश्रयः। स्वाभाविकस्तु कर्तव्यः स्वभावाभिनयाश्रयः।। 158।।
athāto mukharāgaśca caturdhā parikīrtitaḥ // svābhāvikaḥ prasannaśca raktaḥ śyāmo'rthasaṁśrayaḥ / svābhāvikastu kartavyaḥ svabhāvābhinayāśrayaḥ //

The colour of the face according to the circumstances (lit. meaning) is of four kinds : natural (*svābhāvika*), bright (*prasanna*), reddened (*rakta*) and dark (*śyāma*).

• USES OF THE COLOUR OF THE FACE •

मध्यस्थादिषु भावेषु मुखरागः प्रयोकतृभिः। प्रसन्नस्त्वद्भुते कार्यो हास्यशृङ्गारयोस्तथा।। 159।।
वीररौद्रमदाद्येषु रक्तः स्यात् करुणे तथा। भयानके सबीभत्से श्यामं संजायते मुखम्।। 160।।
madhyasthādiṣu bhāveṣu mukharāgaḥ prayokatṛbhiḥ / prasannastvadbhute kāryo hāsyaśṛṅgārayostathā // vīraraudramadādyeṣu raktaḥ syāt karuṇe tathā / bhayānake sabībhatse śyāmaṁ saṁjāyate mukham //

Natural face—in a natural and indifferent (mood).

Bright face—in wonder, laughter and love.

Reddened face—in intoxication and in the Heroic, the Terrible and the Pathetic Sentiments.

Dark face—in the Terrible and the Odious Sentiments.

एवं भावरसार्थेषु मुखरागं प्रयोजयेत्। शाखाङ्गोपाङ्गसंयुक्तः कृतोऽप्यभिनयः शुभः।। 161।।
मुखरागविहीनस्तु नैव शोभान्वितो भवेत्।
evaṁ bhāvarasārtheṣu mukharāgaṁ prayojayet / śākhāṅgopāṅgasaṁyuktaḥ kṛto'pyabhinayaḥ śubhaḥ // mukharāgavihīnastu naiva śobhānvito bhavet /

The colour of the face should be thus used to represent the States and the Sentiments. The acting done with the Gestures of the Śākhā[1], the Aṅga and the *Upāṅga* is good, but without proper colour of the face it will not be charming (*lit.* beautiful).

157 (B.160b-161a; G.158). 157-158 (B.161b-162a; G.159). 158-160 (B.162b-164; G.160-162a). 161-162 (B.165-166a; G.162b-163).

1. See 11 and 15 above.

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शरीराभिनयोऽल्पोऽपि मुखरागसमन्वितः ।। 162 ।। द्विगुणां लभते शोभां रात्राविव निशाकरः ।
śarīrābhinayo'lpo'pi mukharāgasamanvitaḥ // dviguṇāṁ labhate śobhāṁ rātrāviva niśākaraḥ /

Even a few Gestures when combined with the proper colour of the face will double their charm (*lit.* beauty) just as the moon will enhance the charm of the night.

नयनाभिनयोऽपि स्यान्नानाभावरसान्वितः ।। 163 ।। मुखरागान्वितो यस्मान्नाट्यमत्र प्रतिष्ठितम् ।
nayanābhinayo'pi syānnānābhāvarasānvitaḥ // mukharāgānvito yasmānnāṭ-yamatra pratiṣṭhitam /

Glances too when combine with the proper colour of the face will clearly express the different States and the Sentiments, and on this (*i.e.* the colour of the face) the Histrionic Representation rests.

यथा नेत्रं प्रसर्पेत मुखभ्रूदृष्टिसंयुतम् ।। 164 ।।
तथा भावरसोपेतं मुखरागं प्रयोजयेत् ।[1] इत्येषः मुखरागस्तु प्रोक्तो भावरसाश्रयः ।। 165 ।।
yathā netraṁ prasarpeta mukhabhrūdṛṣṭisaṁyutam // tathā bhāvarasopetaṁ mukharāgaṁ prayojayet / ityeṣaḥ mukharāgastu prokto bhāvarasāśrayaḥ //

The colour of the face suitable to the representation of the States and the Sentiments, should follow every gestures of the eye (Glance), the eyebrow and the mouth. So much about the colour of the face which is the basis of the States and the Sentiments.

• NECK •

अतः परं प्रवक्ष्यामि ग्रीवाकर्माणि वै द्विजाः । समा नतोन्नताः त्र्यस्रा रेचिता कुञ्चिताञ्चिता ।। 166 ।।
वलिता च निवृत्ता च ग्रीवा नवविधार्थतः ।
ataḥ paraṁ pravakṣyāmi grīvākarmāṇi vai dvijāḥ / samā natonnatāḥ tryasrā recitā kuñcitāñcitā // valitā ca nivṛttā ca grīvā navavidhārthataḥ /

I shall now tell you, O *Brahmins*, about the gestures of the neck. They are of nine kinds : Samā, Natā, Unnatā, Tryasrā, Recitā, Kuñcitā, Añcitā, Valitā, and Nivṛttā.

• DESCRIPTION AND USES OF NECK GESTURES •

समा स्वाभाविकी ध्यानस्वभावजपकर्मसु ।। 167 ।।
नता नतास्याऽलङ्कारबन्धे कण्ठावलम्बने । उन्नताभ्युन्नतमुखी [2]ग्रैवेयेऽध्वादिदर्शने ।। 168 ।।
त्र्यस्रा पार्श्वगता चैव स्कन्धभारेऽथ दुःखिते । रेचिता विधुता भ्रान्ता हावे मथननृत्तयोः ।। 169 ।।
[3]कुञ्चिताऽकुञ्चिता मूर्ध्नि भारते गलरक्षणे । अञ्चिताऽपसृतोद्बन्धकेशकर्षोर्ध्वदर्शने ।। 170 ।।
पार्श्वोन्मुखी स्याद्वलिता ग्रीवाभङ्गे च वीक्षिते । निवृत्ताभिमुखीभूता स्वस्थानाभिमुखादिषु ।। 171 ।।
samā svābhāvikī dhyānasvabhāvajapakarmasu // natā natāsyā'laṅkārabandhe

162-163 (B.166b-167a; G.164). 163-164 (B.167b 168a; G.165). 164-165 (B.168b-169; G.166-167a). 1. C. इत्येवं. 166 (B.170; G.167b-168a). 167-171 (B.171-175; G. 168b-173a). 2. B. ग्रीवा चोर्ध्वादिदर्शने, We with Bp. 3. G. कुक्षिताकुक्षि.

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kaṇṭhāvalambane / unnatābhayunnatamukhī graiveye'dhvādidarśane // tryasrā pārśvagatā caiva skandhabhāre'tha duḥkhite /recitā vidhutā bhrāntā hāve mathananṛttayoḥ // kuñcitā'kuñcitā mūrdhni bhārate galarakṣaṇe / añcitā'pasṛtondhakeśakarṣordhvadarśane // pārśvonmukhī syādvalitā grīvābhaṅge ca vīkṣite / nivṛttābhimukhībhūtā svasthānābhi-mukhādiṣu //

Samā—the natural neck. (*Uses*) in meditation, natural pose, and muttering of *mantras.*

Natā—(neck with) face bent down. (*Uses*) in wearing (lit. binding) ornaments, putting one's arms round (*lit.* taking) somebody's neck.

Unnatā—neck with the face upturned. *(Uses)*—in necklace and in looking towards the way and the like.

Tryasrā—neck with the face turned sideways. *(Uses)*—in carrying weight on the neck, and sorrow.

Recitā—the neck shaken or moved. *(Uses)*—in emotion (*bhāva),* churning and dance.

Kuñcitā—the neck with the head turned back. *(Uses)*—in pressure of on the head and in protecting the neck.

Añcitā—the neck with the head turned back. *(Uses)*—in hanging [to death], arranging hair and looking very high up.

Vāhitā—the neck with the face turned sideways, *(Uses)*—in looking with the neck turned round.

Nivṛttā—neck with the face towards the front. *(Uses)*—in (indicating) going towards one's own place.

इत्यादिलोकभावार्था ग्रीवा भङ्गैरनेकधा। ग्रीवाकर्माणि सर्वाणि शिरःकर्मानुगानि च।। 172।। शिरसः कर्मणा कर्म ग्रीवायाः संप्रवर्तते। इत्येतल्लक्षणं प्रोक्तं शीर्षोपाङ्गसमाश्रयम्। अङ्गकर्माणि शेषाणि गदतो मे निबोधत।। 173।।

ityādilokabhāvārthā grīvā bhaṅgairanekadhā / grīvākarmāṇi sarvāṇi śiraḥkarmānugāni ca // śirasaḥ karmaṇā karma grīvāyāḥ saṁpravartate /ityetallakṣaṇaṁ proktaṁ śīrṣopāṅgasamāśrayam / aṅgakarmāṇi śeṣāṇi gadato me nibodhata //

These are the many varieties of the neck gestures according to their [expressing different] customary states of men. Gestures of the neck are all to follow the gestures of the head, and the head gestures also are reflected in those of the neck. So much about the description of the gestures of the head and the connected minor limbs (*upāṅga)* and their uses. Now listen about the gestures of the remaining limbs (*aṅga),* which I am going to describe.

।। इति भारतीये नाट्यशास्त्रे अङ्गाभिनय नाम अष्टमोऽध्यायः।।8।।

// iti bhāratīye nāṭyaśāstre aṅgābhinaya nāma aṣṭamo'dhyāyaḥ//

Here ends Chapter VIII of Bharata's Nāṭyaśāstra, which treats of the Gestures of Major Limbs.

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नवमोऽध्यायः (9)

हस्ताभिनयः

Chapter - IX

GESTURES OF MAJOR LIMBS

• BHARATA SPEAKS •

एवमेताच्छिरोनेत्रभ्रूनासोष्ठकपोलजम्। कर्म लक्षणसंयुक्तमुपाङ्गानां प्रयोदितम्।।1।।
हस्तोरः पार्श्वजठरकटीजङ्घोरुपादतः। लक्षणं संप्रवक्ष्यामि विनियोगं च तत्त्वतः।।2।।
हस्तानां तु प्रवक्ष्यामि कर्म नाट्यप्रयोगजम्। यथा येनाभिनेयं च तन् मे निगदतः शृणु।।3।।
evametācchironetrabhrūnāsoṣṭhakapolajam / karma lakṣaṇasaṁyuktamu-pāṅgānāṁ prayoditam // hastoraḥ pārśvajaṭharakaṭījaṅghorupādataḥ / lakṣaṇaṁ saṁpravakṣyāmi viniyogaṁ ca tattvataḥ // hastānāṁ tu pravakṣyāmi karma nāṭyaprayogajam / yathā yenābhineyaṁ ca tan me nigadataḥ śṛṇu //

So much about the minor limbs such as head, eyes, eyebrows, nose, lips and cheeks, and their description that I was to tell you. I shall now define the gestures of [major limbs] hands, breast, sides, belly, waist, things and feet and their proper use.[1] In this connexion I shall [first of all] explain the gesture of hands and the like, that are used in the production of a play. You are to listen how they are to be applied [in acting].

• SIXTYSEVEN GESTURES OF HANDS •

पताकस्त्रिपताकश्च तथा वै कर्तरीमुखः। अर्धचन्द्रो ह्यरालश्च शुकतुण्डस्तथैव च।।4।।
मुष्टिश्च शिखराख्यश्च कपित्थः कटकामुखः[1]। सूच्यास्यः पद्मकोशश्च [2]तथा वै सर्पशीर्षकः।।5।।
[3]मृगशीर्षः परो ज्ञेयो हस्ताभिनययोक्तृभिः। [4]काङ्गूलोऽलपद्मश्च चतुरो भ्रमरस्तथाः।।6।।
हंसास्यो हंसपक्षश्च सन्दंशो मुकुलस्तथा। ऊर्णनाभस्ताम्रचूडश्चतुर्विंशतिरीरिताः।।7।।
patākastripatākaśca tathā vai kartarīmukhaḥ / ardhacandro hyarālaśca śukatuṇḍastathaiva ca // muṣṭiśca śikharākhyaśca kapitthaḥ kaṭakāmukhaḥ /

1-3 (B.1, 3, 2; G. *same*). 4-7 (B.G. 4-7a). 1. G. खटकामुखः. 2. BG. सर्पशिराः गशीर्षः 3. B.G. om. this hem. 4. C. काङ्गुलोत्पलपद्मश्च.

1. This use relates to the two-fold Practice (realistic and coventional) on the stage (See XIV. 62ff). The Realistic Practice (*lokadharmī*) in this connexion is of two kinds, *viz.* (1) that reflecting one's emotion, as in arrogant reference to one's ownself, this (*patāka*) hand is to be raised on a level with the forehead (IX, 19), (2) that representing the external form of an object, as the use of the Padmakośa hand to represent lotus and similar flowers. The Conventional Practice (*nāṭyadharmī*) is likewise of two kinds, *viz.* (1) That creating an ornamental effect, as the use of the four *karaṇas* of the hand (See IX, 205-211 below), (2) that partially suggesting a popular behaviour, as the use of the *tṛpatāka* hand to represent words spoken aside (*janāntika*). See Ag.

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sūcyāsyaḥ padmakośaśca tathā vai sarpaśīrṣakaḥ // mṛgaśīrṣaḥ paro jñeyo hastābhinayayoktṛbhiḥ / kāṅgūlo'lapadmaśca caturo bhramarastathāḥ // haṁsāsyo haṁsapakṣaśca sandaṁśo mukulastathā /ūrṇanābhastāmracūḍaś-caturviṁśatirīritāḥ //

Gestures of single hands (*asaṁyuta-hasta*)[1] are twenty-four in number: Patāka, Tripatāka, Kartarīmukha, Ardhacandra, Arāla, Śukatuṇḍa, Muṣṭi, Śikhara, Kapittha, Kaṭakāmukha,[2] Sūcyāsya (Sūcīmukha), Padmakośa, Sarpaśiraḥ, Mṛgaśīrṣa, Kāṅgula, Alapadma (Alapallava), Catura, Bhramara, Haṁsāsya, Haṁsapakṣa, Sandaṁśa, Mukula, Ūrṇanābha and Tāmracūḍa.

असंयुता संयुताश्च गदतो मे निबोधत। अञ्जलिश्च कपोतश्च कर्कटः स्वस्तिकस्तथा।। 8।।
[1]कटकावर्धमानश्च उत्संगो निषधस्तथा। दोलः पुष्पपुटश्चैव तथा मकर एव च।। 9।।
एते तु संयुता हस्ता मया प्रोक्तास्त्रयोदश।

asaṁyutā saṁyutāśca gadato me nibodhata / añjaliśca kapotaśca karkaṭaḥ svastikastathā // kaṭakavardhāmānaśca utsaṁgo niṣadhastathā / dolaḥ puṣpa-puṭaścaiva tathā makara eva ca // ete tu saṁyutā hastā mayā proktāstrayodaśa /

Gestures of combined hands (*saṁyuta-hasta*)[3] āñjali, Kapota, Karkaṭa, Svastika, Kaṭakāvardhamānaka,[4] Utsaṅga, Niṣadha, Dola, Puṣpaputa, Makara, Gajadanta, Avahittha and Vardhamāna.

नृत्तहस्तानतश्चोर्ध्वं गदतो मे निबोधत।। 10।।
चतुरस्रौ तथोद्वृत्तौ तथा तलमुखौ स्मृतौ। स्वस्तिकौ विप्रकीर्णौ चाप्यरालकटकामुखौ[2]।। 11।।
आविद्धवक्रौ सूच्यास्यौ रचितावर्धरेचितौ। उत्तानावञ्चितो वापि पल्लवौ च तथा करौ।। 12।।
नितम्बौ चापि विज्ञेयौ केशबन्धौ तथैव च। [3]सम्प्रोक्तौ चैव लताख्यौ करिहस्तौ तथैव च।। 13।।
पक्षवञ्चितकौ चैव पक्षप्रद्योतकौ तथा। ज्ञयौ गरुडपक्षौ च हंसपक्षौ तथैव च।। 14।।
ऊर्ध्वमण्डलिनौ चैव पार्श्वमण्डलिनौ तथा। उरोमण्डलिनौ चैव उरःपार्श्वार्धमण्डलौ।। 15।।
मुष्टिकस्वस्तिका चापि नलिनीपद्मकोशकौ। [4]अलपलवोल्वणौ च ललितौ वलितौ तथा।। 16।।
चतुष्षष्टिकरा ह्येते नामतोऽभिहिता मया।

nṛttahastānataścordhvaṁ gadato me me nibodhata // caturasrau tathodvṛttau tathā talamukhau smṛtau / svastikau viprakīṇaru cāpyarālakaṭakāmukhau // āviddhavakrau sūcyāsyau racitāvardharecitau / uttānāvañcito vāpi pallavau ca

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8-10 (B.G. 7b-10). 1. B.G. खटकावर्धमान-. 11-17 (B.G. 11-17a). 2. G.-वटकामुखौ. 3. B. टरापाश्चार्धमण्डले. 4. G. अलपल्लवा.

1. These hands gestures are ordinarily used singly; but at times two hands showing one of these gestures and used simultaneously. But still these are called single (*asaṁyuta*) hands. For, combined (*saṁyuta*) hands are so called because they are always to be shown by both the hands; see Ag.
2. Some mss. read this name as *khaṭakāmukha*. Our reading is supported by the AD. (See ed. M. Ghosh, verse 124. A.K. Coomaraswamy MG, p. 50).
3. See note 1 to 4-7 above.
4. Some mss. read this name as *khaṭakā*; *Kaṭakāvardhana*, is the name of a *saṁyuta-hasta* in the AD. ed. M. Ghosh, 187, and A.K. Coomaraswamy, MG, p. 60.

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tathā karau // nitambau cāpi vijñeyau keśabandhau tathaiva ca / samproktau caiva latākhyau karihastau tathaiva ca // pakṣavañcitakau caiva pakṣapradyotakau tathā / jñayau garuḍapakṣau ca haṁsapakṣau tathaiva ca // urdhvamaṇḍalinau caiva pārśvamaṇḍalinau tathā / uromaṇḍalinau caiva uraḥpārśvārdhamaṇḍalau // muṣṭikasvastikā cāpi nalinīpadmakośakau / alapalavolvaṇau ca lalitau valitau tathā // catuṣṣaṣiṭakarā hyete nāmato'bhihitā mayā /

Dance-hands (*nṛtta-hasta)*[1] are Caturasra,[2] Udvṛtta, Talamukha, Svastika, Viprakīrṇa, Atālakaṭakāmukha, Āviddhavakra, Sūcyāsya, Recita, Ardharecita, Uttānavañcita, Pallava, Nitamba, Keśabandha, Latā, Karihasta, Pakṣavañcitaka, Pakṣapradyotaka, Garuḍapakṣa, Daṇḍapakṣa, Ūrdhva-maṇḍali, Pārśvamaṇḍalī, Uromaṇḍalī Uraḥ-Pārśvārdhamaṇḍalī, Muṣṭikasvastika, Nalinīpadmakośa, Alapallava, Ulbana, Lalita and Valita.

There are the sixty-four[3] gestures of hands.

• GESTURES OF SINGLE HANDS •

अथ लक्षणमेतेषां कर्माणि च निबोधत ।। 17 ।।
प्रसारिताग्राः सहिता यस्याङ्गुल्यो भवन्ति हि। कुञ्चितश्च तथाङ्गुष्ठः स पताक इति स्मृतः ।। 18 ।।
एष प्रहारपाते प्रतापने नोदने प्रहर्षे च। गर्वऽप्यहमिति तर्ज्जेर्ललाटदेशोत्थितः कार्यः ।। 19 ।।
एषोऽग्निवर्षधारानिरूपणे पुष्पवृष्टिपतने च। संयुतकरणः कार्यः प्रविरलचतिलाङ्गुलिर्हस्तः ।। 20 ।।
स्वस्तिकविच्युतिकरणात् पल्वलपुष्पोपहारशष्पाणि। विरचितमुर्वीसंस्थं यद् द्रव्यं तच्च निर्देश्यम् ।। 21 ।।
स्वस्तिकविच्युतिकरणात् पुनरेवाधोमुखेन कर्तव्यम्। संवृतविवृत्तं पालयं छन्नं निबिडं च गोप्यं च ।। 22 ।।
अस्यैव चाङ्गुलीभिस्त्वधोमुखप्रस्थितोत्थितचलाभिः। [1]वायूर्भिवेगवेलाक्षोभश्चोद्यश्च कर्तव्यः ।। 23 ।।
उत्साहनं [2]बहु तथा महाजनं प्रांशुपुष्करप्रहतम्। पक्षोत्क्षेपाभिनयं रेचककरणैः प्रयुञ्जीत ।। 24 ।।
परिघृष्टतलस्थेन तु धोतं मृदितं प्रमृष्टपिष्टे च। पुनरेव शैलधारणमुद्घाटनमेव चाभिनयेत्[3] ।। 25 ।।
एवमेष प्रयोक्तव्यः स्त्रीपुंसाभिनये करः।

atha lakṣaṇameteṣāṁ karmāṇi ca nibodhata // prasāritāgrāḥ sahitā yasyāṅgulyo

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17-22 (B. 18-23; G. 18-23). 23-26 (B.24-25, 27a; G. 24-25, 27a) 1. B. बहु तथा B-क्षोभाश्चौधश्च. 2. G. बहुमतं. 3. B.G. add after is दशाख्यश्च शताख्यश्च सहस्राख्यस्तथेवन। पताकाभ्यां तु हस्ताभ्यामभिनेयं प्रयोगवृभि.

1. These gestures (dance-hands, *nṛttahasta*) as their name implies, are ordinarily to be used in dance; but in course of acting too they are often to be used along with other gestures (single and combined) to create an ornamental effect (See note 1 to 1-3 above). See Ag.
2. In the Skt. text these names are given in dual number *e.g.* our *caturasra* stands as *caturasrau.* The reason for this is to be sought in the fact that unlike the single and combined hands which must represent one single idea or object, the hands in the dance-hand gestures are to be individually moved, not for representing any idea or object, but for creating effect in acting as well as in dance. See Ag.
3. In actual enumeration hand-gestures are sixtyseven in number (single 24, combined 13 Dance-hand 30). *Catuḥsaṣṭhi* in the text should be emended to *saptasaṣṭhi.*

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bhavanti hi / kuñcitaśca tathāṅguṣṭhaḥ sa patāka iti smṛtaḥ // eṣa prahārapāte pratāpane nodane praharṣe ca / garva'pyahamiti tajjñairlalāṭadeśotthitaḥ kāryaḥ // eṣo'gnivarṣadhārānirūpaṇe puṣpavṛṣṭipatane ca / saṁyutakaraṇaḥ kāryaḥ praviralacatilāṅgulirhastaḥ // svastikavicyutikaraṇāt palvalapuṣpopahāraśaṣpāṇi / viracitamurvīsaṁsthaṁ yad dravyaṁ tacca nirdeśyam // svastikavicyutikaraṇāt punarevādhomukhena kartavyam / saṁvṛtavivṛttaṁ pālayaṁ channaṁ nibiḍaṁ ca gopyaṁ ca // asyaiva cāṅgulībhistvadhomukhaprasthitotthitacalābhiḥ / vāyūrbhivegavelākṣobhaścodyaśca kartavyaḥ // utsāhanaṁ bahu tathā mahājanaṁ prāṁśupuṣkaraprahatam /pakṣotkṣepābhinayaṁ recakakaraṇaiḥ prayuñjīta // parighṛṣṭatalasthena tu dhotaṁ mṛditaṁ pramṛṣṭapiṣṭe ca / punareva śailadhāraṇamudghāṭanameva cābhinayet //evameṣa prayoktavyaḥ strīpuṁsābhinaye karaḥ /

Now listen about their definition and uses.

Patākā (flag)—the fingers extended and close against one another, and the thumb bent.

(Uses)—To represent an administration of blows, scorching heat, urging, attainment of happiness and arrogant reference of one's ownself[1] this hand is to be raised on a level with the forehead. To represent the glare of heat, torrentali rain and shower of flowers two Patākā hands with the fingers separated and moving, are to be joined together. A shallow pool of water, present of flowers, grass and design [lit. object] made on the ground are to be represented by two such hands separated from the Svastika position. The same Patākā hands with their fingers pointing downwards are to be used to represent anything closed, made open, protected, covered, dense or private (to be concealed). This very hand with its fingers pointing downwards and moving up and down, is to express the speedy movement of wind and [ocean] waves, [ocean waves] breaking against the shore, and an objection. The Recaka of this hand should be used to represent encouragement, many [in number], a great crowd of men, height, beating of drums, and flight of birds upwards. And anything washed, pressed, cleansed, pounded, or holding up a hill or uprooting it, should be represented by the palms of two such hands rubbing each other. This is also the manner of representing man and women.[2]

अतः परं प्रवक्ष्यामि त्रिपताकस्य लक्षणम्।। 26।।
पताके तु यदा वक्राऽनामिका त्वङ्गलिर्भवेत्। त्रिपताकः स विज्ञेयः कर्म चास्य निबोधत।। 27।।
आवाहनमवतरणं विसर्जनं वारणं प्रवेशश्च। उन्नामनं प्रणामो निदर्शनं विविधवचनं च।। 28।।
माङ्गल्यद्रव्याणां स्पर्शः शिरसोऽथ सन्निवेशश्च। उष्णीषमुकुटधारणनासास्यश्रोत्रसंवरणम्।। 29।।

26-30 (B.G.27b-32)

1. In saying 'I too,' 'of me too,' 'by me too,' 'in me too' and the like (Ag.)
2. Ag. gives detailed rules about the use of the *patākā* hand in all the cases mentioned above.

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अस्यैव चाङ्गुलीभ्यामधोमुखप्रस्थितोत्थितचलाभ्याम्। [1]लघुखगपतनस्रोतोभुजगभ्रमरादि-कान्कुर्यात्।। 30।।

अश्रुप्रमार्जनतिलकविरचनरोचनालभनकं च। त्रिपताकानामिकया [2]स्पर्शनमलकस्य कार्यञ्च।। 31।।

स्वस्तिकत्रिपताकौ[तौ] गुरूणां पादवन्दने।

ataḥ paraṁ pravakṣyāmi tripatākasya lakṣaṇam // patāke tu yadā vakrā'nāmikā tvaṅgalirbhavet / tripatākaḥ sa vijñeyaḥ karma cāsya nibodhata //āvāhanamavataraṇaṁ visarjanaṁ vāraṇaṁ praveśaśca / unnāmanaṁ praṇāmo nidarśanaṁ vividhavacanaṁ ca // maṅgalyadravyāṇāṁ sparśaḥ śiraso'tha sanniveśaśca / uṣṇoṣamukuṭadhāraṇanāsāsyaśrotrasaṁvaraṇam // asyaiva cāṅgulībhyāmadhomukhaprasthitotthicalābhyām / laghukhagapatanasrotobhujagabhramarādikān kuryāt aśrupramārjanatilakaviracanarocanālabhanakaṁ ca / tripatākānāmikayā sparśanamalakasya kāryañca // svastikatripatākau[tau] gurūṇāṁ pādavandane /

Tripatākī (flag with three fingers)—the third fingers of the Patākā hand to be bent.

(Uses)—It is to be used in representing invocation, descent, bidding good-bye, prohibition, entrance, raising up [anything][1], bowing [in salutation], compating[2], suggesting alternatives, touching [the head with] auspicious objects or putting them on the head, putting on a turban or a crown and covering the mouth or the ears. This very hand with its fingers pointing downwards and moving up and down is to be used in representing flight of smell birds, stream, snake, bees and the like. And with third fingers of the Tripatākā should be represented wiping off tears, drawing a Tilaka or Patralekhā[3] and touching of hairs.

परस्परग्रसंश्लिष्टौ कार्यावुद्वाहदर्शने।। 32।।

विच्युतो[तौ] ललाटस्थौ कर्तव्यौ नृपदर्शने। तिर्यक् स्वस्तिकसम्बद्धौ स्यातां तौ[3]ग्रहदर्शने।। 33।।

तपस्विदर्शने कार्यावूर्ध्ववृत्तानसम्मुखौ[4]। परस्पराभिमुखौ च कर्तव्यौ द्वारदर्शने।। 34।।

उत्तानाधोमुखौ [5]कार्यावग्रे वक्त्रस्य संस्थितौ। वडवानलसंग्रामे मकराणां च दर्शने।। 35।।

अभिनेयस्त्वनेनैव वानरपलवनोर्मयः। [6]पवनश्च स्त्रियश्चैव नाट्ये नाट्यविचक्षणैः।। 36।।

संमुखप्रसृताङ्गुष्ठः कार्यो बालेन्दुदर्शने। पराङ्मुखस्तु कर्तव्यो याने नृणां प्रयोक्तृभिः।। 37।।

parasparagrasaṁśliṣṭau kāryāvudvāhadarśane // vicyuto[tau] lalāṭasthau kartavyau nṛpadarśane / tiryak svastikasambaddhau syātāṁ tau grahadarśane /

30-32 (B.G.27b-32) 1. C. लघु चटपवन.....भुजगतभ्रमणादिकान्. 2. B.C. दर्शनमलकस्य. 32-34 (B.G. 33-35). 3. G. गृहदर्शने. 4. K. कार्या क्षौध्वौं चापि पराङ्गमुखौ. 35-37 (B.G. 36-39) 5. G. अग्रे अधोवक्त्राय संश्रयौ. 6. K.-ग्रे कुस्य च संस्थितौ.

1. Ag. thinks that this relates to objects like one's chin.
2. *nidarśanam upamānopameyabhāvam* (Ag.)
3. *rocanālabhanakam*-touching (the body) with *go-rocana* or drawing ornamental designs (*patralekhā*) on the body with this substance. *Gorocana* is a bright yellow pigment prepared from the urine or the bile of a cow.

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/ tapasvidarśane kāryāvūrdhvāvuttānasammukhau / parasparābhimukhau ca kartavyau dvāradarśane // uttānādhomukhau kāryāvagre vaktrsya saṁsthitau / vaḍavānalasaṁgrāme makarāṇāṁ ca darśane // abhineyastvanenaiva vānarapalavanormayaḥ / pavanaśca striyaścaiva nāṭye nāṭyavicakṣaṇaiḥ // saṁmukhaprasṛtāṅguṣṭhaḥ kāryo bālendudarśane / parāṁmukhastu kartavyo yāne nadīṇāṁ prayoktṛbhiḥ //

Two Tripatāka[1] hands held like a Svastika represent adoration of feet of venerable persons (*guru*)[2]. Two such are to meet each other's end for representing marriage. Separated and moved to the forehead they indicate a king. When obliquely forming a Svastika they represent planets. To indicate an ascetic they are to be raised with palm turned forward. To represent a door they are to face each other. Submarine fire, battle and sea-monsters are to be indicated by two Tripatāka hands, first raised near one's face and then moved with the fingers pointing downwards. With these very hands should be indicated jumping of monkeys, waves, wind and women. To show the crescent moon this hand should put forward its thumb, and to indicate a king's march [against his enemy] this hand should turn itself towards the back.

त्रिपताके यदा हस्ते भवेत् पृष्ठावलोकिनी। तर्जनी मध्यमायाश्च तदासौ कर्तरीमुखः॥ 38॥
पथिचरणरचनरञ्जनरिङ्गणकरणान्यधोमुखेनैव।ऊर्ध्वमुखेन तु कुर्याद् दष्टं शृङ्गं च लेख्यं च॥ 39॥
पतनमरणव्यतिक्रमपरिवृत्तवितर्कितं तथा न्यस्तम्। भिन्नवलितेन कुर्यात् कर्तर्यास्याङ्गलि-मुखेन॥ 40॥

tripatāke yadā haste bhavet prṣṭhāvalokinī / tarjanī madhyamāyāśca tadāsau kartarīmukhaḥ // pathicaraṇaracanarañjanariṅgaṇakaraṇānyadhomukhenaiva / ūrdhvamukhena tu kuryād daṣṭaṁ śṛṅgaṁ ca lekhyaṁ ca //patanamaraṇavyatikramaparivṛttavitarkitaṁ tathā nyastam / bhinnavalitena kuryāt kartaryāsyāṅgalimukhena //

Kartarimukha (scissors' blades)— The forefinger of the Tripatākā hand is to bend backwards.

(Uses)—This [hand with its fingers] pointing downwards will represent showing the way, decorating the feet[3] or dying them,[4] and the crawling [of babies]. With fingers pointing upwards it will represent biting, horn and letters. And when the fingers in it are turned differently (*i.e.* the middle finger is bent backwards). It will represent falling-down, death, transgression[5], reversion, cogitation and putting [anything] in trust.

संयुतकरणो वा स्यादसंयुतो वा प्रयुज्यते तज्ज्ञैः। रुरुचमरमहिषसुरगजवृषगोपुरशैल-शिखेरषु॥ 41॥

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38 (B.G. 36-39) 41 (B.G. 43).

1. This portion does not occur in all mss., and may well have been other addition.
2. Parents, grand-parents and the spiritual guide etc. are meant by this term.
3. *racanaṃ kasturikādinā patrabhaṅgādikriyā* (Ag.)
4. *rañjanam alaktakene* (Ag.)
5. *vyatikramaḥ aparadhaḥ* (Ag.)

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saṁyutakaraṇo vā syādasaṁyuto vā prayujyate tajjñaiḥ /rurucamaramahiṣasuragajavṛṣagopuraśailaśikheraṣu //

And with the two such (*saṁyuta*) hands or one such (*asaṁyuta*) hand should be represented an antelope, yak, buffalo, celestial elephant (*airāvata*), bull, gate (*gopūra*) and hill-top.

यस्याङ्गुल्यस्तु विनताः सहाङ्गुष्ठेन चापवत्। सोऽर्धचन्द्रो हि विज्ञेयः करः कर्मास्य वक्ष्यते।। 42।।
एतेन बालतरवः शशिलेखाकम्बुकलशवलयानि। निर्घाटनमायस्तं मध्यौपम्यं च पीनं च।। 43।।
[1]रशनाजघनकटीनामाननतालपत्रकुण्डलादीनाम्। कर्तव्यो नारीणामभिनययोगोऽर्धचन्द्रेण।। 44।।

yasyāṅgulyastu vinatāḥ sahāṅguṣṭhena cāpavat / so'rdhacandro hi vijñeyaḥ karaḥ karmāsya vakṣyate // etena bālataravaḥ śaśilekhākambukalaśavalayāni / nirghāṭanamāyastaṁ madhyaupamyaṁ ca pīnaṁ ca //raśanājaghanakaṭīnāmānanatālapatrakuṇḍalādīnām / kartavyo nārīṇāmabhinayayogo'rdhacandreṇa //

Ardhacandra (crescent moon) the fingers and the thumb so bent as to make a curve like a bow.

(Uses)—With this should be represented young trees, crescent moon, conchshell, jar *(kalaśa)*, bracelet, forcible opening, exertion,[1] thinness and drinking. With this [very] Ardhacandra hand women should represent girdles, hip waist, face, Tālapatra[2] and earring.

आद्या धनुर्लता कार्या कुञ्चितोऽङ्गुष्ठकस्तथा। शेषा भिन्नोर्ध्ववलिता ह्यरालाङ्गुलयः स्मृताः।। 45।।
एतेन सत्त्वशौण्डीर्यवीर्यधृतिकान्तिदिव्यगाम्भीर्यम्। आशीर्वादाश्च तथा [2]भावा आहितसंज्ञका कार्याः।। 46।।
एतेन पुनः स्त्रीणां केशानां संग्रहस्तथोत्कर्षोः। सर्वाङ्गिकं तथैव च निर्वर्णनमात्मनः कार्यम्।। 47।।
कौतुकविवाहयोगं प्रदक्षिणेनैव संप्रयोगं च। [3]अङ्गुल्यग्रस्वस्तिकयोगात् कुर्यात् परिमण्डलेनैव।। 48।।
प्रादक्षिण्यं परिमण्डलं च कुर्यान् महाजनं चैव। यच्च महीतलरचितं द्रव्यं तच्चाभिनेयं स्यात्।। 49।।
[4]आवाहने निवापेनिन्दाक्षेपाद्यनेकवचने च। स्वेदस्य चाभिनयने गन्धाघ्राणे शुभे चैव।। 50।।

ādyā dhanurlatā kāryā kuñjitoṅguṣṭhakastathā / śeṣā bhinnordhvavalitā hyarālāṅgulayaḥ smṛtāḥ // etena sattvaśauṇḍīryavīryadhṛtikānditadivyagāmbhīryam / āśīrvādāśca tathā bhāvā āhitasaṁjñakā kāryāḥ // etena punaḥ strīṇāṁ keśānāṁ saṁgrahastathotkarṣauḥ / sarvāṅgikaṁ tathaiva ca nirvarṇanamātmanaḥ kāryam // kautukavivāhayogaṁ pradakṣiṇenaiva saṁprayogaṁ ca / aṅgulayagrasvastikayogāt kuryāt parimaṇḍalenaiva // prādakṣiṇyaṁ parimaṇḍalaṁ ca kuryān mahājanaṁ caiva / yacca mahītalaracitaṁ dravyaṁ

42-44 (B.G.44-45). 1. G. -तिलपत्र- 45-46 (B.G.46-47). 2. C. भावाभिनयसंज्ञका. 47-51 (B.47-51; G.48-53) 3. C. अङ्गाल्यग्रस्वस्तिकयागात्. 4. G. आवाहने च तरणे निर्माणे चाप्यनेकवचने च.

1. *āyastaṃ khedam* (Ag.)
2. Mss. read *tālapatra* (*tāḍapatra*) meaning a kind of ear-ornament (*tāḍaṅka* or *tāṭaṅka*). It is different from *kuṇḍala* which is also an ear-ornament.

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taccābhineyaṁ syāt // āvāhane nivāpenindākṣepādyanekavacane ca / svedasya cābhinayane gandhāghrāṇe śubhe caiva //

Arāla (bent)—The forefinger curved like a bow, the thumb also curved and the remaining fingers separated and turned upwards.

(Uses) : With this should be represented courage, pride, prowess, beauty, contentment, heavenly [object], poise, act of blessing and other favourable states. And this, again, will represent woman's gathering of hairs or scattering them and looking carefully over their entire body. The Preliminaries to the marriage by bride's going round the bride-groom[1] and [marital] union[2] are to be represented by two Arāla hands moving around each other and their fingers meeting in the form of a Svastika. And with similar hands should be represented circumambulation, round objects, great crowd of men, objects arranged on the ground.[3] In calling any one, in making offering to the manes, saying too many things, in censure and rebuke etc., wiping off sweat and enjoying sweat smell, the Tripatāka hands have been prescribed before by me, but women are to use the Arāla hand to represent these.

त्रिपताकहस्तजानि हि पूर्वं यान्यभिहितानि कर्माणि। तानि त्वरालयोगात् स्त्रीभिः सम्यक् प्रयोज्यानि।। 51।।

अरालस्य यदा वक्राऽनामिकात्वङ्गुलिर्भवेत्। शुकतुण्डस्तु स करः कर्म चास्य निबोधत।। 52।।

एतेन त्वभिनेयं नाहं न त्वं न कृत्यमिति चार्थे। आवाहने विसर्गे धिगितिवचने च सावज्ञम्।। 53।।

tripatākahastajāni hi pūrvaṁ yānyabhihitāni karmāṇi / tāni tvarālayogāt strībhiḥ samyak prayojyāni // arālasya yadā vakrā'nāmikātvaṅgulirbhavet / śukatuṇḍastu sa karaḥ karma cāsya nibodhata // etena tvabhineyaṁ nāhaṁ na tvaṁ na kṛtyamiti cārthe / āvāhane visarge dhigitivacane ca sāvajñam //

Śukatuṇḍa (parrot-beak)—The ring-finger (third finger) of the Arāla hand is bent.

(Uses)—With this should be represented words such as '(It is) not I', (It should) not be done, invocation, farewell, and saying 'Fie (upon you)' in contempt.

अङ्गुल्यो यस्य हस्तस्य तलमध्येऽग्रसंस्थिताः। तासामुपरि चाङ्गुष्ठः स मुष्टिरिति संज्ञितः।। 54।।

एष प्रहारे व्यायामे निर्गमे स्तनपीडने। संवाहनेऽसियष्टीनां कुन्तदण्डग्रहे तथा।। 55।।

aṅgulyo yasya hastasya talamadhye'grasaṁsthitāḥ / tāsāmupari cāṅguṣṭhaḥ sa muṣṭiriti saṁjñitaḥ // eṣa prahāre tyāyāme nirgame stanapīḍane / saṁvāhane'siyaṣṭīnāṁ kuntadaṇḍagrahe tathā //

Muṣṭi (fist)—fingers have their ends [bent] into the palm and the thumb [is set] upon them.

51-53 (B.G.53-54; G.54-55). 54-55 (B.55-56; G.56-57).

1. *kautukam—vivāhāt pūrvabhāvī vadhūvaravor ācāraḥ antarvivāhaḥ* (Ag.).
2. *vivāhaḥ—agnau sākṣiṇi pāṇigrahaṇam* (Ag.).
3. Objects such a *Ālpanā* and flowers arranged on the ground. For *Ālpana see* L'alpana by Andre et Suzanne Karpelles, Paris, 1930 (?)

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(Uses)—It is used to represent beating, exercise[1] exit, pressing,[2] shampooing,[3] grasping sword and holding spears and clubs.

अस्यैव तु यदा मुष्टेरूर्ध्वोङ्गुष्ठः प्रयुज्यते। हस्तः स शिखरो नाम तदा ज्ञेयः प्रयोक्तृभिः।। 56।।
रश्मिकशाङ्कुशधनुषां तोमरशक्तिप्रमोक्षणं चैव। अधरोष्टपादरञ्जनमलकस्योत्क्षेपणं चैव।। 57।।
asyaiva tu yadā muṣṭerūrdhvoṅguṣṭhaḥ prayujyate / hastaḥ sa śikharo nāma tadā jñeyaḥ prayoktṛbhiḥ // raśmikaśāṅkuśadhanuṣāṁ tomaraśaktipramokṣaṇa caiva / adharoṣṭapādarañjanamalakasyotkṣepaṇaṁ caivaṁ //

Śikhara (peak)—in this very hand *(muṣṭi)* the thumb raised.

(Uses)—It is used to represent reins, whip, goad, bow, throwing a javelin *(tomara)* or a spike *(śakti)*, painting the two lips and feet and raising up hairs.

अस्यैव शिखराख्यस्य [ह्य]ङ्गुष्ठकनिपीडिता। यदा प्रदेशिनी वक्रा स कपित्थस्तदा स्मृतः।। 58।।
असिचापचक्रतोमरकुन्तगदाशक्तिवज्रबाणानि। शस्त्राण्यभिनेयानि तु कार्यं सत्यं च पथ्यं च।। 59।।
asyaiva śikharākhyasya [hya]ṅguṣṭhakanipīḍitā / yadā pradeśinī vakrā sa kapitthastadā smṛtaḥ // asicāpacakratomarakuntagadāśaktivajrabāṇāni / śastrāṇyabhineyāni tu kāryaṁ satyaṁ ca paithyaṁ ca //

Kapittha (elephant-apple)—The forefinger of the Śikhara hand to be bent and pressed by the thumb.

(Uses)—It is to represent weapons such as sword, bow, discus, javeline *(tomara)*, spear *(kunta)*, mace, spike *(śakti)*, thunderbolt and arrows, true and wholesome deeds.

उत्क्षिप्तवक्रा तु यदानामिका स कनीयसी। अस्यैव तु कपित्थस्य तदासौ कटकामुखः।। 60।।
होत्रं हव्यं छत्रं प्रग्रहपरिकर्षणं च व्यजनकम्। आदर्शधारणं खण्डनं तथा पेषणं चैव।। 61।।
आयतदण्डग्रहणं मुक्ताप्रालम्बसंग्रहं चैव। स्रग्दामधारणं खलु वस्त्रान्तालम्बनं चैव।। 62।।
मन्थनशरावकर्षणपुष्पावचयप्रतोदकार्याणि । अङ्कुशरज्वाकर्षणस्त्रीदर्शनमेव कार्यं च।। 63।।
कटकाख्ये यदा हस्ते तर्जनी संप्रसारिता। हस्तः सूचीमुखो नाम तदा ज्ञेयः प्रयोक्तृभिः।। 64।।
utkṣiptavakrā tu yadānāmikā sa kanīyasī / asyaiva tu kapitthasya tadāsau kaṭakāmukhaḥ // hotraṁ havyaṁ chatraṁ pragrahaparikarṣaṇaṁ ca vyajanakam / ādarśadhāraṇaṁ khaṇḍanaṁ tathā peṣaṇaṁ caiva // āyatadaṇḍagrahaṇaṁ muktāprālambasaṁgrahaṁ caiva / sragdāmadhāraṇaṁ khalu vastrāntālambanaṁ caiva //manthanaśarāvakarṣaṇapuṣpāvacaya-pratoda-kāryāṇi/aṅkuśarajvākarṣaṇastrīdarśanameva kāryaṁ ca // kaṭakākhye yadā haste tarjanī saṁprasāritā / hastaḥ sūcīmukho nāma tadā jñeyaḥ prayoktṛbhiḥ //

56-57 (B.57-58; G.58-59). 1. G. रश्मिकुशाः-. 58-59 (B.59-60; G.60-61), 59-63 (p.41, B.59-63; G.61-65).

1. *Vyyma* according to Ag. means *yūddha.*
2. 'Pressing' of the teats cows and buffaloes while milking them; *stanapiḍane—mabiṣyādidohane* (Ag.)
3. Saṁvāhana according to Ag. means *mṛtpiḍana.*

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Kaṭakāmukha—The ring-finger and the little finger of this Kapiṭha hand to be raised and bent.

(Uses)—It is used to represent sacrifice,[1] oblation,[2] umbrella drawing up reins, fan, holding a mirror, drawing [pattern],[3] powerding, taking up big stick, arranging a pearl necklace, wearing garlands, gathering the ends of clothes, churning, drawing out arrows, plucking flowers, wielding a long whip, drawing out a goad, a rope, representing a woman.

अस्य विविधान् प्रयोगान् वक्ष्यामि समासतः प्रदेशिन्याः। ऊर्ध्वनतलोलकम्पित-
विजृम्भितोद्वाहितचलायाः।। 65।।

चक्रं तडित्पताकामञ्जर्यः कर्णचूलिकाश्चैव। कुटिलगतयश्च सर्वे निर्देश्याः साधुवादाश्च।। 66।।

बालोरगपल्लवधूपदीपवल्लीलताशिखण्डाश्च। परिपतनवक्रमण्डलमभिनेयं चोर्ध्वला-
लितया।। 67।।

भूयश्चोर्ध्वविरचिता ताराघोणैकदण्डयष्टिषु च। विनता च पुनः कार्या दंष्ट्रिषु तथास्ययोगेन।। 68।।

पुनरपि मण्डलगतया सर्वग्रहणं तथैव लोकस्य।[1]प्रणतीकृता च [2]कार्याऽध्याये दीर्घे च दिवसे
च।। 69।।

[3]वदनाभ्यासे वक्रा विजृम्भणे वाक्यरूपणे च मुखे। मेति वदेति च योज्या प्रसारितोत्कम्पितो-
त्ताना।। 70।।

कार्या प्रकम्पिता रोषदर्शने [4]स्वेदरूपणे चैव।

asya vividhān prayogān vakṣyāmi samāsataḥ pradeśinyāḥ /ūrdhvanatalolakam-pitavijṛmbhitodvāhitacalāyāḥ // cakraṁ taḍitpatākāmañjaryaḥ karṇacū-likāścaiva / kuṭilagatayaśca sarve nirdeśyāḥ sādhuvādāśca //bāloragapal-lavadhūpadīpavallīlatāśikhaṇḍāśca /paripatanavakramaṇḍalamabhineyaṁ cordhvalolitayā // bhūyaścordhvaviracitā tārāghoṇaikadaṇḍayaṣṭiṣu ca / vinatā ca punaḥ kāryā daṁṣṭriṣu tathāsyayogena // punarapi maṇḍalagatayā sarvagrahaṇaṁ tathaiva lokasya / praṇatīkṛtā ca kāryā'dhyāye dīrghe ca divase ca // vadanābhyāse vakrā vijṛmbhaṇe vākyarūpaṇe ca mukhe / meti vadeti ca yojyā prasāritotkampitottānā // kāryā prakampitā roṣadarśane svedarūpaṇe caiva /

Sūcīmukha—The fore-finger of the Kaṭakāmukha hand to be stretched.

(Uses)—I shall tell you briefly of its various uses as the forefinger [in it] is raised and bent, moving sideways, shaking, moving up and down, and moving

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65-72 (B.64-70a; G.66-72). 1. G. प्रणतोन्नता. 2. C. कार्याद्धायेदथ. 3. C. includes a variant of 70a as follows : वदनाभ्यासे कुञ्चित विजृम्भिता वाक्यरूपणे कार्या after 79. 4. G. स्वेदमार्जने.

1. *hotram*—srugādi-mttānena, Ag.
2. *havyam*—ājyāmukhena (Ag.)
3. *khaṇḍanam*—drawing decorative patterns of designs on anything. Ag's explantion of this seems to be wrong. *Cf.* alakā-tilakā patrāvalim khaṇḍante (draws the alaka-tilakā and patrāvali) in the Kirtilatā of Vidyāpati. See ed. Haraprasād Śāstri, Calcutta, BS. 1331 (1924) pp. 13-14, and the root *khāḍ* (to draw) in E. Bengal of Tippera.

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up without any rest. By moving the forefinger upwards [in this hand] are to be represented discus, lightning, banners, blossoms, earring[1], zigzag movement, a cry of approbation[2], young serpent, young sprout,[3] incense, lamp, creepers,[4] Śikhaṇḍa[5], falling down, curve and roundness and with the forefinger raised this [hand] again should be used in [representing] stars, nose, [the number] one, club and stick. And [this hand with the forefinger] bent should meet the mouth to represent a being with teeth, and by the circular movement of this hand one should represent the taking away [a man's] everything. And the forefinger in this hand should be quite near the mouth in yawning, and should be lowered to represent long study and long day. And the same should be curved near the face to represent a sentence. And to indicate 'no' or 'speak' the forefinger should be stretched, shaken and moved up.

कुन्तलकुण्डलाङ्गदगण्डाश्रयमण्डनाभिनये ।।71-72।।
गर्वेऽहमिति ललाटे रिपुनिर्देशे तथैव च क्रोधे। कोऽसाविति निर्देशेऽथ कर्णकण्डूयने चैव।। 73।।
संयुक्ता संयोगे कार्या विश्लेषिता वियोगे च। कलहे स्वस्तिकयुक्ता परस्परोत्पीडिता बन्धे।। 74।।
द्वाभ्यां तु [1]वामपार्श्वे दक्षिणतो दिननिशावसानानि। अभिमुखपराङ्मुखाभ्यां विश्लिष्टाभ्यां प्रयुञ्जीत।। 75।।

kuntalakuṇḍalāṅgadagaṇḍāśrayamaṇḍanābhinaye // garve'hamiti lalāṭe ripunirdeśe tathaiva ca krodhe / ko'sāviti nirdeśe'tha karṇakaṇḍūyane caiva // saṁyuktā saṁyoge kāryā viśleṣitā viyoge ca / kalahe svastikayuktā parasparotpīḍitā bandhe // dvābhyāṁ tu vāmapārśve dakṣiṇato dinaniśāvasānāni / abhimukhaparāṅmukhābhyāṁ viśliṣṭābhyāṁ prayuñjīta //

This hand should be shaken to represent anger, perspiration, hair, ear-ring, armlet and decoration of the cheeks. And to represent pride, 'I am, enemy, 'Who is this man'? and in scratching of the ear it should be held near the forehead. [And two Sūcīmukha hands] should be united to represent the union [of men], and be separated to indicate separation, and to represent a quarrel the two hands should be crossed, and to show bondage they are to press each other. The two Sūcīmukha [hands] facing each other and held separately on the left side will represent the close of the day, and held on the right side they will indicate the close of the night.

पुनरपि च भ्रमिताग्रा [2]रूपशीलावर्तयन्त्रशैलेषु। परिवेषणे तथैव हि कार्या चाधोमुखी नित्यम्[3]।। 76।।

73-76 (B.71b-82; G.73-84). 1. C. वामगमनं. 2. G. रुपशिलापत्त. 3. C. नित्या.

1. *karṇacūlikā—karṇapūra* (Ag.).
2. Saying 'welcome beautiful' etc.
3. Pallava but B. balyava.
4. The text uses two words *valli* and latā meaning 'creeper.' Ag. distinguishes between the two as follows : *alāvū-prabhṛtayo vallyaḥ* and *drākṣāprabhṛtayo latāḥ.*
5. *śikhaṇḍa—kumārakāṇāṃ kākapakṣaḥ* (Ag.).

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punarapi ca bhramitāgrā rūpaśīlāvartayantraśaileṣu / pariveṣaṇe tathaiva hi kāryā cādhomukhī nityam //

This hand moved in the front will indicate [any] form, stone, whirlpool, mechanical contrivance and a hill, and to represent the serving up of meals the same movement of the hand pointing downwards is required.

श्लिष्टा ललाटपट्टेष्वधोमुखी शम्भुरूपणे कार्या। शक्रस्याभ्युत्थानात् तज्ज्ञैस्तिर्यक्स्थिता कार्या॥ 77॥

śliṣṭā lalāṭapaṭṭeṣvadhomukhī śambhurūpaṇe kāryā / śakrasyābhyutthānāt tajjñaistiryaksthitā kāryā //

To represent Śiva this hand pointing downwards is to be held close to the forehead and to indicate Śakra (Indra) this hand is to be raised [to the forehead] and held across it.

द्वाभ्यां सन्दर्शयेन्नित्यं सम्पूर्णं चन्द्रमण्डलम्। श्लिष्टा ललाटे शक्रस्य कार्याभ्युत्थानसंश्रिता॥ 78॥

dvābhyāṁ sandarśayennityaṁ sampūrṇaṁ candramaṇḍalam / śliṣṭā lalāṭe śakrasya kāryābhyutthānasaṁśritā //

By two such hands the orb of the full moon is to be represented, and to indicate the rising of Śakra (Indra) (*i.e.* raising this banner) it should be held close to the forehead.

परिमण्डलभ्रमितया [1]मण्डलमार्दर्शयेच्च चन्द्रस्य। हरनयने च ललाटे शक्रस्य च तिर्यगुत्ताना॥ 79॥

parimaṇḍalabhramitayā maṇḍalamārdarśayecca candrasya / haranayane ca lalāṭe śakrasya ca tiryaguttānā //

[This hand] moved all around will represent the orb of the moon, and to indicate Śiva's [third] eye, it should be held on the forehead and [in case of] Śakra's (Indra's) [eyes it should be] raised obliquely.

यस्याङ्गुल्यस्तु विरलाः सहाङ्गुष्ठेन कुञ्चिताः। ऊर्ध्वा [2]असंगताग्राश्च स भवेत् पद्मकोशकः॥ 80॥

yasyāṅgulyastu viralāḥ sahāṅguṣṭhena kuñcitāḥ / ūrdhvā asaṁgatāgrāśca sa bhavet padmakośakaḥ //

Padmakośa (lotus-bud)—the fingers including the thumb to be separated and their ends to bend, but not to meet one another.

बिल्वकपित्थफलानां ग्रहणं कुचदर्शनं च नारीणाम्। ग्रहणे ह्यामिषलाभे भवन्ति ताः कुञ्चिताग्रास्तु[3]॥ 81॥

bilvakapitthaphalānāṁ grahaṇaṁ kucadarśanaṁ ca nārīṇām / grahaṇe hyāmiṣalābhe bhavanti tāḥ kuñcitāgrāstu //

(Uses)—To represent *Bilva* and *Kapittha* (elephant-apple) fruits and the

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77-81 (B.71b-82; G.73-84). 1. C. मण्डलयो. 2. G. ह्यसंगता. 3. B. adds a hem.

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breasts of women [this hand is to be used]. But to represent accepting [these fruits] or flesh, this hand should be slightly bent at its end.

देवार्चनबलिहरणे [1]संहूते चाग्रपिण्डदाने च। कार्यः पुष्पप्रकरश्च पद्मकोशेन हस्तेन।। 82।।

devārcanabaliharaṇe saṁhūte cāgrapiṇḍadāne ca / kāryaḥ puṣpaprakaraśca padmakośena hastena //

[This hand] should be held [to represent] offering Pūja to a deity, carrying tribute, casket, offering the first funeral cake,[1] and a number of [small] flowers, are also to be indicated by the Padmakośa hand.

मणिबन्धाश्लिष्टाभ्यां प्रविरलचलिताङ्गुलीयुतकराभ्याम्। कार्यो विवर्तिताभ्यां विकसित-कमलोत्पलाभिनयः।। 83।।

maṇibandhāśliṣṭābhyāṁ praviralacalitāṅgulīyutakarābhyām / kāryo vivarti-tābhyāṁ vikasitakamalotpalābhinayaḥ //

Two such hands with moving fingers meeting at the wrist and turning backwards will represent the full blown lotus and water-lity.

अङ्गुल्यः संहताः सर्वा सहाङ्गुष्ठेन यस्य च। तथा निम्नतलश्चैव स तु सर्पशिराः कर।। 84।।

aṅgulyaḥ saṁhatāḥ sarvā sahāṅguṣṭhena yasya ca / tathā nimnatalaścaiva sa tu sarpaśirāḥ kara //

Sarpaśiraḥ (snake-head)—the fingers including the thumb to be close to one another and the palm to be hollowed.

एष सलिलप्रदाने भुजङ्गतौ तोयसेचने चैव। आस्फोटने च योज्यः करिकुम्भा-स्फालनाद्येषु।। 85।।

eṣa salilapradāne bhujaṅgagatau toyasecane caiva / āsphoṭane ca yojyaḥ karikumbhāsphālanādyeṣu //

(Uses)—It is used to represent the offering of water, movement of serpents, pouring water [on anything], challenging [for a duel], motion of the elephant's frontal globes (*kumbha)* and the like.

अधोमुखीनां सर्वासामङ्गुलीनां समागमः। कनिष्ठाङ्गुष्ठकावूर्ध्वौ स भवेन् मृगशीर्षकः।। 86।।

adhomukhīnāṁ sarvāsāmaṅgulīnāṁ samāgamaḥ / kaniṣṭhāṅguṣṭhakāvūrdhvau sa bhaven mṛgaśīrṣakaḥ //

Mṛgaśīrṣa (deer-head)—The *Sarpaśiraḥ* hand with all its fingers pointing downwards, but the thumb and the little finger raised up.

इह सांप्रतमस्त्यद्य शक्तेश्चोल्लासनेऽक्षपाते च। स्वेदापमार्जनेषु च कुट्टमिते प्रचलितस्तु भवेत्।। 87।।

iha sāṁpratamastyadya śakteścollāsane'kṣapāte ca / svedāpamārjaneṣu ca kuṭṭamite pracalitastu bhavet //

82-83 (B.71b-82; G.73-84). 1. G. समुद्रके; B. समुद्रहे. 84-87 (B.84-96; G. 85-96).

1. *agrapiṇḍa-nāndimukhaśrāddbha* (Ag.)

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(Uses)—It is moved to represent here, now, "It is," to-day, able, shaking *(ullasana)*, throw of dice, wiping off perspiration and pretended anger.

त्रेताग्निसंस्थिता मध्या तर्जन्यङ्गुष्ठकास्तथा। काङ्गुलेऽनामिका वक्रा तथा चोर्ध्वा कनीयसी॥ 88॥

tretāgnisaṁsthitā madhyā tarjanyaṅguṣṭhakāstathā / kāṅgule'nāmikā vakrā tathā cordhvā kanīyasī //

Kāṅgula—The middle and the fore-fingers and the thumb to be separated and the ring finger to be bent but the little finger raised.

एतेन तरुणफलानि नानाविधानि च लघूनि कार्याणि। कार्याणि रोषजानि स्त्रीवचनान्यङ्गुलिक्षेपैः[1]॥ 89॥

etena taruṇaphalāni nānāvidhāni ca laghūni kāryāṇi / kāryāṇi roṣajāni strīvacanānyaṅgulikṣepaiḥ //

(Uses)—By this are to be represented small and immature fruits of various kinds and angry words of women.

आवर्तिन्यः करतले यस्याङ्गुल्यो भवन्ति हि। पार्श्वगता विकीर्णाश्च स भवेदलपद्मकः॥ 90॥

āvartintyaḥ karatale yasyāṅgulyo bhavanti hi / pārśvagatā vikīrṇāśca sa bhavedalapadmakaḥ //

Alapallava (Alapadmaka)—All fingers turned towards the palm, standing on its side and separated from one another.

प्रतिषेधकृते योज्यः कस्य त्वन्नास्ति शून्यवचनेषु। पुनरात्मोपन्यासः स्त्रीणामेतेन कर्तव्यः॥ 91॥

pratiṣedhakṛte yojyaḥ kasya tvannāsti śūnyavacaneṣu / punarātmopanyāsaḥ strīṇāmetena kartavyaḥ //

(Uses)—It is to be used for indicating prevention, words like "Of whom are you," "It is not," "nonsense" and a women's allusion of herself.

तिस्रः प्रसारिता यत्र तथा चोर्ध्वा कनीयसी। तासां मध्यस्थिताङ्गुष्ठः स करश्चतुरः स्मृतः॥ 92॥

tisraḥ prasāritā yatra tathā cordhvā kanīyasī / tāsāṁ madhyasthitāṅguṣṭhaḥ sa karaścaturaḥ smṛtaḥ //

Catura—The four fingers stretched and the thumb bent near middle finger.

नयविनयनियमसुनिपुणबालातुरशाठ्यकैतवार्थेषु। वाक्ये युक्ते पथ्ये सतये [2]प्रशमे च विनियोज्यः॥ 93॥

nayavinayaniyamasunipuṇabālāturaśāṭhyakaitavārtheṣu / vākye yukte pathye sataye praśame ca viniyojyaḥ //

(Uses)—It is to be applied in representing policy, discipline, penance, cleverness, a young girl, a sick person, perfidy, gambling, proper words, salutary truth, and tranquility.

88-93 (B.84-96; G. 85-96). 1. B. adds : मरकतवैदूर्यादेः प्रदर्शनं कार्यम्. (सुमनसां च कर्तव्यम्)। ग्राह्यं विडालपदमिति चैव प्रयोगेषु; C. °वैदुर्यादीनां निदर्शनम्. 2. C. प्रथमे.

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एकेन द्वाभ्यां वा किञ्चिन्मण्डलकृतेन हस्तदण्डेन। [1]विवृतविचारितचरितं [2]वितर्किंतं लज्जितं चैव।। 94।।

ekena dvābhyāṁ vā kiñcinmaṇḍalakṛtena hastadaṇḍena / vivṛtavicāritacaritaṁ vitakiṁtaṁ lajjitaṁ caiva //

By one or to such hands moved round should be represented openness, deliberation, moving, conjecture and shame.

नयनौपम्यं पद्मदलरूपणं हरिणकर्णनिर्देशः। संयुतकरणेनैव चतुरेणैतानि कुर्वीत।। 95।।

nayanaupamyaṁ padmadalarūpaṇaṁ hariṇakarṇanirdeśaḥ /saṁyuta-karaṇenaiva catureṇaitāni kurvīta //

By the combined Catura hands are to be represented lotus-petals compared with eyes, and ears of deer.

लीलां रतिं रुचिं च स्मृतिबुद्धिविभावनाः क्षमां पुष्टिं च। संज्ञामाशां प्रणयं विचारणं सङ्गतं-शौचम्।। 96।।

चातुर्यं माधुर्यं दाक्षिण्यं मार्दवं सुखं शीलम्। प्रश्नं वार्तायुक्तिं वेषं मृदुशाड्वलं स्तोकम्।। 97।।

विभवाविभवौ सुरतं गुणागुणौ यौवनं गृहं दारान्। नानावर्णांश्च तथा चतुरेणैवं प्रयुञ्जीत।। 98।।

līlāṁ ratiṁ ruciṁ ca smṛtibuddhivibhāvanāḥ kṣamāṁ puṣṭiṁ ca / saṁjñāmāśāṁ praṇayaṁ vicāraṇaṁ saṅgataṁ śaucam // cāturyaṁ mādhuryaṁ dākṣiṇyaṁ mārdavaṁ sukhaṁ śīlam / praśnaṁ vārtāyuktiṁ veṣaṁ mṛduśāḍvalaṁ stokam/ / vibhavāvibhavau surataṁ guṇāguṇau yauvanaṁ gṛhaṁ dārān / nānāvarṇāṁśca tathā catureṇaivaṁ prayuñjīta //

Besides these, the Catura hand is to indicate sports, love, brilliance, memory, intelligence, judgement, forgiveness, nutrition, consciousness, hope, affection, reasoning, union, purity, cleverness, sweetness, favourableness, softness, happiness, good conduct, its want, question, livelihood, propriety, dress, soft grass, a small quantity, wealth, defeat, sexual intercourse, merit and demerit, youth, houses, wives and various colours.

सितमूर्ध्वेन तु कुर्याद्रक्तं पीत च मण्डलकृतेन। परिमृदितेन तु नीलं वर्णांश्चतुरेण हस्तेन।। 99।।

sitamūrdhvena tu kuryādraktaṁ pīta ca maṇḍalakṛtena / parimṛditena tu nīlaṁ varṇāṁścatureṇa hastena //

[To represent] while it (the Catura hand) should be held up; red and yellow are indicated by moving it round, and blue by pressing [one such hand with another].

मध्यमाङ्गुष्ठसन्दंशो वक्रा चैव प्रदेशिनी। ऊर्ध्वमन्ये प्रकीर्णे च अङ्गुल्यौ भ्रमरे करे।। 100।।

madhyamāṅguṣṭhasandaṁśo vakrā caiva pradeśinī / ūrdhvamanye prakīrṇe ca aṅgulyau bhramare kare //

Bhramara (bee)—The middle finger and the thumb crossing each other, the forefinger bent, the remaining two fingers separated and raised,

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94-95 (B.84-96; G. 85-96). 1. C. विभृतविचरित. 2. C. विवर्जितं. 96-100 (B. 97-109; G.97-109).

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पद्मोत्पलकुमुदानामन्येषां चैव दीर्घवृन्तानाम्। पुष्पाणां ग्रहणविधिः कर्तव्यः कर्णपूरश्च ।। 101 ।।
padmotpalakumudānāmanyeṣāṁ caiva dīrghavṛntānām / puṣpāṇāṁ grahaṇavidhiḥ kartavyaḥ karṇapūraśca //

(Uses) — It is used to indicate the plucking of flowers with long stems such as lotus blue, and white waterlily, and earring.

विच्युतश्च सशब्दश्च कार्यो निर्भत्सनादिषु। [1]बलावलेपे शीघ्रे च ताले विश्वासने तथा ।। 102 ।।
vicyutaśca saśabdaśca kāryo nirbhatsanādiṣu / balāvalepe śīghre ca tāle viśvāsane tathā //

It should fall down with a sound to represent rebuke, pride of power, quickness, beating time and producing confidence.

तर्जनीमध्यमाङ्गुष्ठास्त्रेताग्निस्था निरन्तराः। भवेयुर्हसवक्त्रस्य शेषे द्वे सम्प्रसारिते ।। 103 ।।
tarjanīmadhyamāṅguṣṭhāstretāgnisthā nirantarāḥ / bhaveyurhasavaktrasya śeṣe dve samprasārite //

Haṁsāsya (swan-beak)—The forefinger, middle finger and the thumb close[1] to one another and the remaining fingers stretched.[1]

श्लक्ष्णाल्पशिथिललाघवनिस्सारार्थे मृदुतत्त्वयोगेषु। कार्योऽभिनयविशेषः किञ्चित्प्रस्पन्दिताग्रेण ।। 104 ।।
ślakṣṇālpaśithilalāghavanissārārthe mṛdutattvayogeṣu / kāryo'bhinayaviśeṣaḥ kiñcitpraspanditāgreṇa //

(Uses)—It with the slightly throbbing end is used specially to indicate fine, small, lose, lightness, exit, and softness.

समाः प्रसारितास्तिस्त्रस्तथा चोर्ध्वा कनीयसी। अङ्गुष्ठः कुञ्चितश्चैव हंसपक्ष इति स्मृतः ।। 105 ।।
samāḥ prasāritāstisrastathā cordhvā kanīyasī / aṅguṣṭhaḥ kuñcitaścaiva haṁsapakṣa iti smṛtaḥ //

Haṃsapakṣa (swan-wings)—The three fingers stretched, the little fingers raised and the thumb bent.

[2]एष च निवापसलिले दातव्ये [3]गन्धसंश्रये चैव। कार्यः [4]प्रतिग्रहाचमनभोजनार्थेषु विप्राणाम् ।। 106 ।।
आलिङ्गने महास्तम्भनिदर्शने रोमहर्षणे चैव। स्पर्शेऽनुलेपनार्थे योज्यः संवाहने चैव ।। 107 ।।
पुनरेव च नारीणां स्तनान्तरस्थेन विभ्रमविशेषाः। कार्या यथारसं स्युर्दुःखे हनुधारणे चैव ।। 108 ।।
eṣa ca nivāpasalile dātavye gandhasaṁśraye caiva / kāryaḥ pratigrahācamanabhojanārtheṣu viprāṇām // ālińgane mahāstambhanidarśane romaharṣaṇe caiva / sparśe'nulepanārthe yojyaḥ saṁvāhane caiva // punareva ca nārīṇāṁ stanāntarasthena vibhramaviśeṣāḥ / kāryā yathārasaṁ syurduḥkhe hanudhāraṇe caiva //

101-108 (B. 97-109; G.97-109). 1. B.C. बालालापे. 2. C. एष विधिः 3. G. गंजसंश्रये (?) B. गण्डसंश्रये. 4. C. प्रतिग्रहावमान.

1. *nirantarā iti viralatvaṁ niṣedhati* (Ag.)

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(Uses)—It is used to indicate pouring libation of water, and things connected with smell, acceptance of a gift, Ācamana and taking meals by Brahmins, embrace, excessive stupor, horripilation, touch, unguent and gentle massage. It may again be used to indicate according to the Sentiment, amorous action of women relating to the region between their breasts, their sorrow and touching of their chin.

तर्जन्यङ्गुष्ठसन्दंशो ह्यरालस्य यथा भवेत्। आभुग्नतलमध्यश्च स सन्दंश इति स्मृतः।। 109।।
tarjanyaṅguṣṭhasandaṁśo hyarālasya yathā bhavet / ābhugnatalamadhyaśca sa sandaṁśa iti smṛtaḥ //

Sandaṁśa (pincers)—the forefinger and the thumb of the Arāla hand crossed and the palm a little hollowed.

सन्दंशास्त्रिविधो ज्ञेयो [1]अग्रतो [2]मुख [त] स्तथा। तथा पार्श्वगतश्चैव रसभावोपबृंहितः।। 110।।
sandaṁśāstrivitho jñeyo agrato mukha[ta]stathā / tathā pārśvagataścaiva rasabhāvopabṛhitaḥ //

The Sandaṁśa (hand) according to the Sentiments and States, is of three kinds, *viz.* that [held] in front, that near the mouth and that on one side.

पुष्पापवयग्रथने ग्रहणे तृणपर्णकेशसूत्राणाम्। [3]शल्यावयवग्रहणापकर्षणे चाग्रसन्दंशः।। 111।।
वृन्तात् पुष्पोद्धरणं वर्तिशलाकादिपूरणं चैव। धिगिति च वचनं रोषात्[4] मुखसन्दंशस्य कर्माणि।। 112।।
[5]यज्ञोपवीतनि [धा] नवेधनगुणसूक्ष्मबाणलक्ष्येषु।[6] योगे ध्याने स्तोके संयुतकरस्तु कर्तव्यः।। 113।।
[7]पेशलकुत्सासूयासदोषवचने च वामहस्तेन। किञ्चिद् विवर्तिताग्रः प्रयुज्यते पार्श्वसन्दंशः।। 114।।
आलेख्यनेत्ररञ्जनवितर्कवृन्तप्रवालरचनेषु। निष्पीडितं तथालक्तकस्य कार्यं च नारीभिः।। 115।।
puṣpāpavayagrathane grahaṇe tṛṇaparṇakeśasūtrāṇām /śalyāvayavagrahaṇāpakarṣaṇe cāgrasandaṁśaḥ // vṛntāt puṣpoddharaṇaṁ vartiśalākādipūraṇaṁ caiva / dhigiti ca vacanaṁ roṣāt mukhasandaṁśasya karmāṇi // yajñopavītani[dhā]navedhanaguṇasūkṣmabāṇalakṣyeṣu / yoge dhyāne stoke saṁyutakarastu kartavyaḥ // peśalakutsāsūyāsadoṣavacane ca vāmahastena / kiccid vivartitāgraḥ prayujyate pārśvasandaṁśaḥ //ālekhyanetrarañjanavitarkavṛntapravālaracaneṣu / niṣpīḍitaṁ tathālaktakasya kāryaṁ ca nārībhiḥ //

(Uses)—In representing the plucking of flowers, taking up grass, leaves, hairs or thread and holding or pulling out an arrow or thorn the Sandaṁśa should be held in one's front. And to represent taking off a flower from its stem, the wick [of a lamp], [collyrium] stick, etc. filling up [any vessel with any thing], in saying 'fie [upon you'], in anger, this should be held near the mouth. To represent taking off the sacred thread, piercing a hole [in pearls and similar objects], bow-string, fineness, arrow, and objects aimed at yoga, meditation and small quantity [two] such hands should be combined. This shown by the left hand held on one side

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109-115 (B.110-120; G.110-120). 1. B. स्त्वग्रजो. 2. mss. मुखज. 3. C. शल्याकर्ष-प्रहणापकर्षणे.
4. BC. रोषे 5. BgC. ०पवीतनिधन- BG. पवीतधारण. 6. C. योगेऽध्ययने. 7. G.B. पेलवकुत्सा.

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and slightly turning its tip is used to represent softness, abuse and envy. It is used also to indicate painting, colouring one's eyes, deliberation, stem, drawing Patralekhā and squeezing of lac-day by women.

[1]समा नताग्राः सहिता यस्याङ्गुल्यो भवन्ति हि। ऊर्ध्वा हंसमुखस्यैव भवेन्मुकुलकः करः॥ 116॥

samā natāgrāḥ sahitā yasyāṅgulyo bhavanti hi / ūrdhvā haṁsamukhasyaiva bhavenmukulakaḥ karaḥ //

Mukula (bud)—the fingers bent and close to one another and their tips meeting together in the Haṁsāsya hand.

देवार्चनबलिकरणे पद्मोत्पलमुकुलरूपणे चैव। विटचुम्बने च कार्यो विकुत्सिते विप्रकीर्णश्च॥ 117॥

भोजनहिरण्यगणनामुखसंकोचप्रदानशीघ्रेषु। मुकुलितकुसुमेषु तथा तज्ज्ञैरेष प्रयोक्तव्यः॥ 118॥

devārcanabalikaraṇe padmotpalamukularūpaṇe caiva / viṭacumbane ca kāryo vikutsite viprakīrṇaśca //bhojanahiraṇyagaṇanāmukhasaṁkoca-pradānaśīghreṣu / mukulitakusumeṣu tathā tajjñaireṣa prayoktavyaḥ //

(Uses)—It is used to represent the making of offerings in worshipping a deity, bud of a lotus or a waterlily, throwing a kiss (*viṭa-cumbana*),[1] contempt, miscellaneous things, taking meals, counting of gold coins, narrowing of the mouth, giving away [anything], quickness and buds of flowers.

पद्मकोशस्य हस्तस्य अङ्गुल्यः कुञ्चिता यदा। ऊर्णनाभः स विज्ञेयः केशचौर्यग्रहादिषु॥ 119॥
शिरःकण्डूयने चैव कुष्ठव्याधिनिरूपणे। सिंहव्याघ्राद्यभिनये प्रस्तरग्रहणे तथा॥ 120॥

padmakośasya hastasya aṅgulyaḥ kuñcitā yadā / urṇanābhaḥ sa vijñeyaḥ keśacauryagrahādiṣu // śiraḥkaṇḍūyane caiva kuṣṭhavyādhinirūpaṇe / siṁhavyāghrādyabhinaye prastaragrahaṇe tathā //

Ūrṇanābha (Spider)—The fingers of the *Padmakośa* hand [further] bent.

(Uses)—It is used to represent holding one by hair, receiving stolen goods, scratching one's head, skin disease, lions, tigers and such other animals, and seizing a stone.[2]

मध्यमाङ्गुष्ठसन्दंशो वक्रा चैव प्रदेशिनी। शेषे तलस्थे कर्तव्ये ताम्रचूडे करेऽङ्गली॥ 121॥
विच्युतश्च सशब्दश्च कार्यो निर्भत्सनादिषु। तालो विश्वासने चैव शीघ्रार्थे संज्ञितेषु च॥ 122॥

madhyamāṅguṣṭhasandaṁśo vakrā caiva pradeśinī / śeṣe talasthe kartavye tāmracūḍe kare'ṅgalī // vicyutaśca saśabdaśca kāryo nirbhatsanādiṣu / tālo viśvāsane caiva śīghrārthe saṁjñiteṣu ca //

Tāmracūḍa (*lit.* copper-crest, *i.e.* cock)—the middle finger and the thumb crossed, the fore-finger bent, the remaining [two fingers] at the palm.

116-119 (B.110-120; G.110-120). 1. G.B.-समागताग्रा. 120-122 (B.121-133a; G.121-132).

1. Viṭacumbanaṃ-svābhiprāyaṃ āviṣkasrtuṃ svahastam eva kumulitaṃ vitāś cumbantiti viṭacumbanam (Ag.).
2. Cf. Ag's explanation of cauryagraha.

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(Uses)—It should fall down with a sound to represent rebuke, beating time, inspiring confidence, quickness, and making signs.

तथा कलासु काष्ठासु निमेषे तु [1]क्षणे तथा। एष एव करः कार्यो [2]बालालापनिमन्त्रणे।। 123।।
tathā kalāsu kāṣṭhāsu nimeṣe tu kṣaṇe tathā / eṣa eva karaḥ kāryo bālālāpanimantraṇe //

This hand is also to be used to indicate small fractions of time such as Kalā, Kāṣṭhā, Nimeṣa and Kṣaṇa as well as talking to a young girl and inviting her.

अङ्गुल्यः [3]सहिता वक्रा उपर्यङ्गुष्ठपीडिताः। प्रसारिता कनिष्ठा च तामचूडः करः स्मृतः।। 124।।
aṅgulyaḥ sahitā vakrā uparyaṅguṣṭhapīḍitāḥ / prasāritā kaniṣṭhā ca tāmacūḍaḥ karaḥ smṛtaḥ //

When the fingers in a hand are close to one another, bent and the thumb is set on them, the same is [also] called the Tāmracūḍa hand.

शतं सहस्रं लक्षं च [4]कनकं चापि दर्शयेत्। क्षिप्रमुक्ताङ्गुलीभिस्तु स्फुलिङ्गान् विप्रुषस्तथा।। 125।।
śataṁ sahasraṁ lakṣaṁ ca kanakaṁ cāpi darśayet / kṣipramuktāṅgulībhistu sphuliṅgān vipruṣastathā //

By this hand are to be indicated hundred, thousand and lac of gold coins, and when the fingers in it are suddenly made to move freely it will represent sparks or drops.

• GESTURES OF COMBINED HANDS •

असंयुक्ताः करा ह्येते मया प्रोक्ता द्विजोतमाः। पुनश्च संयुतान् हस्तान् गदतो मे निबोधत।। 126।।
asaṁyuktāḥ karā hyete mayā proktā dvijotamāḥ / punaśca saṁyutān hastān gadato me nibodhata //

O the best of Brahmins, these are the single hands described by me. Now hear about the combined hands which I am going to describe.

पताकाभ्यां तु हस्ताभ्यां संश्लेषादञ्जलिः स्मृतः। देवतानां गुरूणां च मित्राणां चाभिवादने[5] ।।127।।
patākābhyāṁ tu hastābhyāṁ saṁśleṣādañjaliḥ smṛtaḥ / devatānāṁ gurūṇāṁ ca mitrāṇāṁ cābhivādane //

Añjali—Putting together of the two Patāka hands is called Añjali.

(Uses)—It is used to greet gods, venerable persons *(guru)* and friend.

देवतानां शिरःस्थस्तु गुरूणामास्यसंस्थितः। वक्षःस्थश्चैव मित्राणां शेषे त्वनियमो भवेत्।। 128।।
devatānāṁ śiraḥsthastu gurūṇāmāsyasaṁsthitaḥ / vakṣaḥsthaścaiva mitrāṇāṁ śeṣe tvaniyamo bhavet //

In greeting gods it is to be held on the head, in case of venerable persons like father, teacher etc. it is to be held near one's face, and for greeting the friends it is to be placed on the chest and in case of the remaining persons there is no fixed rule.

123-128 (B.121-133a; G.121-132). 1. G. कणे. 2. C. बलालाप. 3. G. संयुक्ता. 4. C. करेणेकेन. 5. B. adds after this स्थानान्यस्य पुनस्त्रीणि वक्षो वक्त्रं शिरस्तथा।

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उभाभ्यामपि हस्ताभ्यामन्योऽन्यं पार्श्वसंग्रहात्। हस्तः कपोतको नाम कर्म चास्य निबोधत ।। 129 ।।
ubhābhyāmapi hastābhyāmanyo'nyaṁ pārśvasaṁgrahāt / hastaḥ kapotako nāma karma cāsya nibodhata //

Kapota (pigeon)—Two (*Añjali*) hands meeting on one of their sides will make the Kapota hand. Listen about its uses.

एष विनयाभ्युपगमे प्रणामकरणे गुरोश्च सम्भाषे। शीते भये च कार्यो वक्षःस्थः कम्पितः स्त्रीभिः ।। 130 ।।
eṣa vinayābhyupagame praṇāmakaraṇe gurośca sambhāṣe / śīte bhaye ca kāryo vakṣaḥsthaḥ kampitaḥ strībhiḥ //

(Uses)—It is to be used to indicate an approach with inimical intention, bowing and talking to a venerable person. To indicate cold and fear, women are to hold this hand on their breasts.

अयमेवाङ्गुलिपरिघृष्यमाणमुक्तस्तु खिन्नवाक्येषु। एतावदिति च कार्यो नेदानीं कृत्यमिति चार्थे ।। 131 ।।
ayamevāṅguliparighṛṣyamāṇamuktastu khinnavākyeṣu / etāvaditi ca kāryo nedānīṁ kṛtyamiti cārthe //

The hands [showing the Kapota gesture] released after the meeting of fingers will indicate anxious words, or 'This much can be done' or 'Nothing more can be done.'

अङ्गुल्यो यस्य हस्तस्य अन्योन्यान्तरनिःसृताः। स कर्कट इति ज्ञेयः करः कर्म च वक्ष्यते ।। 132 ।।
aṅgulyo yasya hastasya anyonyāntaraniḥsṛtāḥ / sa karkaṭa iti jñeyaḥ karaḥ karma ca vakṣyate //

Karkaṭa (carb)—When the fingers of the hands are interlocked the Karkaṭa hand is produced.

एष मदनाङ्गमर्दे सुप्तोत्थविजृम्भणे [1]बृहद्देहे। हनुधारणे च योज्यः शङ्खग्रहणे च तत्त्वज्ञैः ।। 133 ।।
eṣa madanāṅgamarde suptotthavijṛmbhaṇe bṛhaddehe / hanudhāraṇe ca yojyaḥ śaṅkhagrahaṇe ca tattvajñaiḥ //

(Uses)—It is used to indicate the bees-wax, massaging of the limbs, yawning just after awakening from sleep, a big body, supporting the chin and holding a conch-shell [for blowing it].

मणिबन्धनविन्यस्तावरालौ स्त्रीप्रयोजितौ[2]। उत्तानौ वामपार्श्वस्थौ स्वस्तिकः परिकीर्तितः ।। 134 ।।
maṇibandhanavinyastāvarālau strīprayojitau / uttānau vāmapārśvasthau svastikaḥ parikīrtitaḥ //

Svastika—Two Arāla or Vardhmāna hands upturned and held together at the wrists on the left side will form the Svastika. It is to be used by women.

129-131 (B.121-133a; G.121-132). 132-134 kha (B. 133b-145; G.133-141). 1. C. ब्रहद्देहे. 2. C. वर्ममान कौ.

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स्वस्तिकविच्युतिकरणाद् दिशो घना खं वनं समुद्रश्च। ऋतवो मही तथान्यद् विस्तीर्णं चाभिनेयं स्यात्।। 135।।

svastikavicyutikaraṇād diśo ghanā khaṁ vanaṁ samudraśca / ṛtavo mahī tathānyad vistīrṇaṁ cābhineyaṁ syāt //

(Uses)—When the hands are separated from the Svastika position, it will indicate, clouds, the sky, forests, seas, seasons, the earth and similar [other] extensive things.

कटकः कटके न्यस्तः कटकावर्धमानकः। [1]शृङ्गारार्थे प्रयोक्तव्यः प्रमाणकरणे तथा[2]।। 136।।

kaṭakaḥ kaṭake nyastaḥ kaṭakāvardhamānakaḥ / śṛṅgārārthe prayoktavyaḥ pramāṇakaraṇe tathā //

Kaṭakāvardhamānaka—When one Kaṭakā (*mukha*) hand is placed on [the wrist of] another Kaṭakā [mukha] hand, the Kaṭakāvardhmānaka hand will be produced.

(Uses)—It is to be used in movements connected with love-making and in bowing [to a person].

अरालौ तु विपर्यस्तावुत्तानावूर्ध्वमानतौ। उत्सङ्ग इति विज्ञेयः स्पर्शस्य ग्रहणे करः।। 137।।

arālau tu viparyastāvuttānāvūrdhvamānatau / utsaṅga iti vijñeyaḥ sparśasya grahaṇe karaḥ //

Utsaṅga—When the Arāla hands are contrarily placed and are held upturned and bent, the Utsaṅga hand will be the result.

(Uses)—It is used to indicate feeling of touch.

सनिष्पेषकरश्चैव रोषेऽमर्षेऽपि च स्मृतः। निष्पीडितः पुनश्चैव स्त्रीणामीर्ष्याकृते भवेत्।। 138।।

saniṣpeṣakaraścaiva roṣe'marṣe'pi ca smṛtaḥ / niṣpīḍitaḥ punaścaiva strīṇāmīrṣyākṛte bhavet //

It is also used to indicate acts of anger and indignation, in pressing of hands similar to women's acts of jealousy.

मुकुलं तु यदा हस्तं कपित्थः परिवेष्टयेत्। स मन्तव्यस्तदा हस्तो निषधो नाम नामतः।। 139।।

mukulaṁ tu yadā hastaṁ kapitthaḥ pariveṣṭayet / sa mantavyastadā hasto niṣadho nāma nāmataḥ //

Niṣadha—When the Kapittha hand surrounds the Mukula hand the Nisadha hand is made.

संग्रहपरिग्रहो धारणं च समयश्च सत्यवचनं च। संक्षेपः संक्षिप्तं निपीडितेनाभिनेतव्यम्।। 140।।

saṁgrahaparigraho dhāraṇaṁ ca samayaśca satyavacanaṁ ca / saṁkṣepaḥ saṁkṣiptaṁ nipīḍitenābhinetavyam //

(Uses)—It is used to indicate collecting, acceptance, holding a doctrine, and to speaking truth brevity and short the two hands are to press (each other).

135-140 kha (B. 133b-145; G.133-141). 1. C. शृङ्गारार्थेषु योक्तव्यः. 2. G.B. add अन्ये कमुदोत्यचवन्तेष कर्तव्यच्छचधारणु.

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[1]गृहीत्वा वामहस्तेन कूर्पराभ्यन्तरे भुजम्। दक्षिणं चापि वामस्य कूर्पराभ्यन्तरं न्यसेत्।। 140(क)।।
स चापि दक्षिणो हस्तः सम्यङ् मुष्टीकृतो भवेत्। इत्येष निषधो हस्तः कर्म चास्य निबोधत।। 140(ख)।।

gṛhītvā vāmahastena kūrparābhyantare bhujam / dakṣiṇaṁ cāpi vāmasya kūrparābhyantaraṁ nyaset // sa cāpi dakṣiṇo hastaḥ samyaṅ muṣṭīkṛto bhavet / ityeṣa niṣadho hastaḥ karma cāsya nibodhata //

Ka-Kha : Niṣadha—The left hand holding the [right] arm above the elbow and the right hand similarly touching the left arm with a clenched fist will make a Niṣadha hand.

एतेन धैर्यमदगर्वसौष्ठवौत्सुक्यविक्रमाटोपा। अभिमानावष्टम्भः स्तम्भस्थैर्यादयः कार्याः।। 140(ग)।।

etena dhairyamadagarvasauṣṭhavautsukyavikramāṭopā / abhimānāvaṣṭambhaḥ stambhasthairyādayaḥ kāryāḥ //

Ga, (Uses)—It is to indicate patience, intoxication, pride, elegance, eagerness, valour, arrogance, self-conceit, haughtiness, motionlessness, steadiness and like.

अंसौ प्रशिथिलौ मुक्तौ पताकौ प्रविलम्बितौ। यदा भवेतां करणे स दोल इति संज्ञितः।। 141।।

aṁsau praśithilau muktau patākau pravilambitau / yadā bhavetāṁ karaṇe sa dola iti saṁjñitaḥ //

Dola—When the two shoulders are at ease in a Karaṇa and the two Patāka hands are hanging down the Dola hand is produced.

संभ्रमविषादमूर्च्छितमदाभिघाते तथैव चावेगे। व्याधिप्लुते च [2]शस्त्रक्षते च कार्योऽभिनय-योगः।। 142।।

saṁbhramaviṣādamūrcichatamadābhighāte tathaiva cāvege / vyādhiplute ca śastrakṣate ca kāryo'bhinayayogaḥ //

(Uses)—It is to be used indicating hurry, sadness, fainting, fit of intoxication, excitement, state of illness and wound by a weapon.

यस्तु सर्पशिराः प्रोक्तस्तस्याङ्गुलिनिरन्तरः। द्वितीयः पार्श्वसंश्लिष्टः स तु पुष्पपुटः स्मृतः।। 143।।

yastu sarpaśirāḥ proktastasyāṅgulinirantaraḥ / dvitīyaḥ pārśvasaṁśliṣṭaḥ sa tu puṣpapuṭaḥ smṛtaḥ //

Puṣpapuṭa—Two Sarpaśiraḥ hands with their fingers close to one another meeting on side very closely will give rise to the Puṣpapuṭa hand.

[3]धान्यफलपुष्पभक्ष्याण्यनेन नानाविधानि युक्तानि। ग्राह्याण्युपनेयानि तोयानयनापनयने च।।144।।

dhānyaphalapuṣpabhakṣyāṇyanena nānāvidhāni yuktāni / grāhyāṇyupaneyāni toyānayanāpanayane ca //

140g-144 (B. 146-147; G.142-151). 1. C. शताक्षते. 2. B.C. and Gg. read these as 140 ka-ga given above and also add अथवा, ज्ञेयो वै निषधो नाम हंसपक्षी पराङ्मुखौ। जालवातायनादीनां प्रयोक्तव्योऽभिघट्टने. 3. C. धान्यफल, पुष्पान्यनेक. C. धान्यजलं.

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(Uses)—It is to be used to indicate the receiving of carrying of rice, fruits, flowers, foods and lawfully and removing of water.

पताकौ तु यदा [1]हस्तावूर्ध्वाङ्गुष्ठावधोमुखौ। उपर्युपरि विन्यस्तौ तदा स मकरः करः।। 145।।
patākau tu yadā hastāvūrdhvāṅguṣṭhāvadhomukhau / uparyupari vinyastau tadā sa makaraḥ karaḥ //

Makara—When the two Patāka hands with their thumbs raised are turned down and placed on each other the Makara hand is produced.

[2]सिंहव्यालद्वीपिप्रदर्शनं नक्रमकरमत्स्यानाम्। ये चान्ये क्रव्यादा [3]ह्यभिनेयास्तेऽर्थयोगेन।। 146।।
siṁhavyāladvīpipradarśanaṁ nakramakaramatsyānām / ye cānye kravyādā hyabhineyāste'rthayogena //

(Uses)—It is used to indicate lion, tiger, elephant, crocodile, shark and fish and other carnivorous animals.

कूर्परांसोञ्चितौ हस्तौ यदास्तां सर्पशीर्षकौ। गजदन्तः स विज्ञेयः कर्म चास्य निबोधत।। 147।।
kūrparāṁsoñcitau hastau yadāstāṁ sarpaśīrṣakau / gajadantaḥ sa vijñeyaḥ karma cāsya nibodhata //

Gajadanta—Two Sarpaśiraḥ hands touching the opposite arms between the shoulder and the elbow will give rise to Gajadanta hand.

[4]एष च वरयानवधूग्रहणे चातिभारयोगे च। स्तम्भे ग्रहणे च तथा शैलशिलोत्पाटने चैव।। 148।।
eṣa ca varayānavadhūgrahaṇe cātibhārayoge ca / stambhe grahaṇe ca tathā śailaśilotpāṭane caiva //

(Uses)—It is to be used to indicate the carrying of the bridegroom and the bride, excessive weight, clasping a pillar and uprooting a hill or a block of stone.

शुकतुण्डौ करौ कृत्वा वक्षस्यभिमुखाञ्चितौ। शनैरधोमुखाविद्धौ सोऽवहित्थ इति स्मृतः।। 149।।
śukatuṇḍau karau kṛtvā vakṣasyabhimukhāñcitau / śanairadhomukhāviddhau so'vahittha iti smṛtaḥ //

Avahittha—When the two Śukatuṇḍa hands meet each other on the breast and are bent and then slowly lowered, the Avahittha hands will be the result.

दौर्बल्ये निःश्वसिते गात्राणां दर्शने तनुत्वे च। उत्कण्ठिते च तज्ज्ञैरभिनययोगस्तु कर्तव्यः[5]।। 150।।
daurbalye niḥśvasite gātrāṇāṁ darśane tanutve ca / utkaṇṭhite ca tajjñairabhinayayogastu kartavyaḥ //

145-150 (B. 146-147; G.142-151). 1. C. हस्तौ मूर्धाङ्गुष्ठा-. 2. C. सिंहन्याघ्रद्विपद-. 3. C. ह्यभिनेयास्तेन हस्तेन. 4. G. भूधर-धवराणासुहाबहने, C. एष च वधूवराणामुद्वाहे. 5. C. Go. add after this मुकुलस्तु यदा हस्तः कपित्थ-परिवेष्टितः। वर्धमानः स विज्ञेयः कर्म चास्य निबोधत।। संग्रहपरिग्रहौ धारणं च समयश्च सत्यवचनं च। संक्षेपतस्त संक्षिप्तनिपीडितेनाभिनेतव्यम्।

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(Uses)—It is to be used in indicating weakness, sigh, showing one's body, thinness [or the body] and longing [for a beloved].

विज्ञेयो वर्धमानस्तु हंसपक्षौ पराङ्मुखौ। जालावातायनादीनां प्रयोक्तव्यो विघाटने।। 151।।

vijñeyo vardhamānastu haṁsapakṣau parāṅmukhau / jālāvātāyanādīnāṁ prayoktavyo vighāṭane //

Two Haṁsapakṣa hands turned down will be known as the Vardhamāna.

(Uses)—It is to be used to represent the opening of objects like latticed windows.

उक्ता ह्येते द्विविधा ह्यसंयुताः संयुताश्च संक्षेपात्। अभिनयकरा ये त्विह ते ह्यनयत्राप्यर्थतः साध्याः।। 152।।

uktā hyete dvividhā hyasaṁyutāḥ saṁyutāśca saṁkṣepāt / abhinayakarā ye tviha te hyanayatrāpyarthataḥ sādhyāḥ //

The two kinds of hands (single and combined) described briefly may be used elsewhere also in conformity with the rules laid down here.

[1]आकृत्या चेष्टया चिह्नैर्जात्या विज्ञाय तत्पुनः। स्वयं [2]वितर्क्य कर्तव्यं हस्ताभिनयनं बुधैः।। 153।।

ākṛtyā ceṣṭayā cihnairjātyā vijñāya tatpunaḥ / svayaṁ vitarkya kartavyaṁ hastābhinayanaṁ budhaiḥ //

In acting, hand [gestures] should be selected for their form, movement, significance, and class according to the personal judgement [of the actor].

नास्ति कश्चित्तथाऽहस्तौ नाट्यार्थाभिनयं प्रति। यस्य यद् दृश्यते रूपं बहुशस्तन्मयोदितम्।। 154।।

nāsti kaścittathā'hastau nāṭyārthābhinayaṁ prati / yasya yad dṛśyate rūpaṁ bahuśastanmayoditam //

There is no gesture (*lit.* hand) that cannot be used in indicating [some] idea. I have profusely described whatever forms (lit. gestures) are usually been [to be associated with different ideas].

अन्ये चाप्यर्थसंयुक्ता लौकिका ये करास्त्विह। छन्दतस्ते नियोक्तव्या रसभावविचेष्टितैः।। 155।।

anye cāpyarthasaṁyuktā laukikā ye karāstviha / chandataste niyoktavyā rasabhāvaviceṣṭitaiḥ //

There are besides other popular gestures (*lit.* hand) connected with other ideas, and they also are to be freely used along with the movements inspired by the Sentiments and the States.

देशं कालं प्रयोगं [3]च अर्थयुक्तिमवेक्ष्य च। हस्ता ह्येते प्रयोक्तव्याः स्त्रीणां नृणां विशेषतः।। 156।।

deśaṁ kālaṁ prayogaṁ ca arthayuktimavekṣya ca / hastā hyete prayoktavyāḥ strīṇāṁ nṝṇāṁ viśeṣataḥ //

These gestures should be used by males as well as females with proper regard to place, occasion, the play undertaken and a suitability of their meaning.

151-156 (B.158-170; G. 152-162). 1. B.G. चाप्यर्थं. 2. G. आकर्षणं पुनः. 3. C. विसर्गस्तदनन्तरम्.

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• DIFFERENT MOVEMENTS OF HAND GESTURES •

सर्वेषामेव हस्तानां यानि कर्माणि सन्ति हि। तान्यहं संप्रवक्ष्यामि रसभावकृतानि तु।। 157।।
sarveṣāmeva hastānāṁ yāni karmāṇi santi hi / tānyahaṁ saṁpravakṣyāmi rasabhāvakṛtāni tu //

I shall now describe the varied movements which these gestures (*lit.* hands) [should] have in connexion with [different] *Sentiments and states.*

उत्कर्षणं विकर्षणं तथा चैवापकर्षणम्[1]। परिग्रहो निग्रहश्च आह्वानं नोदनं तथा।। 158।।
संश्लेषश्च वियोगश्च रक्षणं मोक्षणं तथा। विक्षेपधूनने चैव [2]विसर्गस्तर्जनं तथा।। 159।।
छेदनं भेदनं चैव स्फोटनं [3]मोटनं तथा। ताडनं चेति विज्ञेयं तज्ज्ञैः कर्म करान् प्रति।। 160।।
utkarṣaṇaṁ vikarṣaṇaṁ tathā caivāpakarṣaṇam / parigraho nigrahaśca āhvānaṁ nodanaṁ tathā // saṁśleṣaśca viyogaśca rakṣaṇaṁ mokṣaṇaṁ tathā /vikṣepadhūnane caiva visargastarjanaṁ tathā // chedanaṁ bhedanaṁ caiva sphoṭanaṁ moṭanaṁ tathā / tāḍanaṁ ceti vijñeyaṁ tajjñaiḥ karma karān prati //

[These movements are] : drawing upwards, dragging, drawing out, accepting, killing beckoning, urging, bringing together, separating, protecting, releasing, throwing, shaking, giving away, threatening, cutting, piercing, squeezing and beating.

[4]उत्तानः पार्श्वगश्चैव तथाधोमुख एव च। हस्तप्रचारस्त्रिविधो नाट्यनृत्तसमाश्रयः।। 161।।
uttānaḥ pārśvagaścaiva tathādhomukha eva ca / hastapracārastrividho nāṭyanṛttasamāśrayaḥ //

Hand gestures according to the theory of Histrionic Representation are to have three kinds of general movement, *viz.*, sideways and downwards.

सर्वे हस्तप्रचाराश्च प्रयोगेषु यथाविधि। नेत्रभ्रूमुखरागैश्च कर्तव्या व्यञ्जिता बुधैः।। 162।।
sarve hastapracārāśca prayogeṣu yathāvidhi / netrabhrūmukharāgaiśca kartavyā vyañjitā budhaiḥ //

These movements of hands should at the time of their use, be embellished by means of [suitable] expressions in the eyes, the eyebrows and face.

• SPHERES OF HAND GESTURES •

करणं कर्म स्थानं प्रचारयुक्तिं क्रियां च संप्रेक्ष्य। हस्ताभिनयः कार्यस्तज्ज्ञैर्लोकोपचारेण।। 163।।
karaṇaṁ karma sthānaṁ pracārayuktiṁ kriyāṁ ca saṁprekṣya / hastābhinayaḥ kāryastajjñairlokopacāreṇa //

The experts are to use the hand gestures according to the popular practice and, [in this matter] they should have an eye to their movement, object, quantity, appropriateness and mode.

उत्तमानां कराः कार्या ललाटक्षेत्रचारिणः। वक्षःस्थाश्चैव मध्यानामधमानामधोगताः।। 164।।
uttamānāṁ karāḥ kāryā lalāṭakṣetracāriṇaḥ / vakṣaḥsthāścaiva madhyānāmadhamānāmadhogatāḥ //

157-164 (B.158-170; G, 152-162). 1. C. मोहनं. 2. G. प्रकृत्या. 3. C. वितर्कात्. 4. G. om. this couplet.

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Hand gestures of persons of the superior type should move near their forehead, that of the middling type of persons at about their breasts while the inferior persons [should move their hand gestures in regions] below this.

• QUANTITY OF GESTURES •

ज्येष्ठे स्वल्पप्रचाराः स्युर्मध्ये [1]मध्यविचारिणः। अधमेषु प्रकीर्णास्तु हस्ताः कार्या प्रयोक्त्रैभिः॥ 165॥

jyeṣṭhe svalpapracārāḥ syurmadhye madhyavicāriṇaḥ / adhameṣu prakīrṇāstu hastāḥ kāryā prayoktraibhiḥ //

In the superior persons hand gestures should have scanty movement, in this middling ones there should be medium movement, while in the acting of the ordinary persons, there should be profuse movements of hand gestures.

लक्षणव्यञ्जिता हस्ताः कार्यास्तूत्तममध्यमैः। लोकक्रियास्वभावेन नीचैरप्यर्थसंश्रयाः॥ 166॥

lakṣaṇavyañjitā hastāḥ kāryāstūttamamadhyamaiḥ / lokakriyāsvabhāvena nīcairapyarthasaṁśrayāḥ //

For relevant purposes the hand gestures of persons of the superior and the middling types should conform the definition given [in the Śāstra] while gestures of persons of the inferior type should follow the popular practice and their [own] natural habit.

अथवान्यादृशं प्राप्य प्रयोगं कालमेव च। विपरीताश्रया हस्ताः प्रयोक्तव्या [2]बुधैर्नरैः॥ 167॥

athavānyādṛśaṁ prāpya prayogaṁ kālameva ca / viparītāśrayā hastāḥ prayoktavyā budhairnaraiḥ //

But when [specially] different occasions or times present themselves, wise people should make contrary use of the hand gestures.

विषण्णे मूर्च्छिते [3]ह्रीते जुगुप्साशोकपीडिते। ग्लाने सुप्ते विहस्ते च निश्चेष्टे तन्द्रिते जडे॥ 168॥
व्याधिग्रस्ते ज्वरार्ते च भयार्ते शीतविप्लुते। मत्ते प्रमत्ते चोन्मत्ते चिन्तायां तपसि स्थिते॥ 169॥
[4]हिमवर्षगते बन्धे [5]हारिणप्लवसंश्रिते। स्वप्नायिते च संभ्रान्ते [6]नखसंस्फोटने तथा॥ 170॥
[7]न हस्ताभिनयः कार्यः कार्यः [8]सत्त्वस्य संग्रहः। *तथा काकुविशेषश्च [9]नानाभावरसान्वितः॥ 171॥

viṣaṇṇe mūrcchite hrīte jugupsāśokapīḍite / glāne supte vihaste ca niśceṣṭe tandrite jaḍe // vyādhigraste jvarārte ca bhayārte śītaviplute / matte pramatte conmatte cintāyāṁ tapasi sthite // himavarṣagate bandhe hāriṇaplavasaṁśrite / svapnāyite ca saṁbhrānte nakhasaṁsphoṭane tathā // na hastābhinayaḥ kāryaḥ kāryaḥ sattvasya saṁgrahaḥ / atathā kākuviśeṣaśca nānābhāvarasānvitaḥ //

While a person is to represent himself as sad, fainting, terrified, overcome with disgust or sorrow, weak, asleep, handless, inactive, drowsy, inert, sick,

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165-171 (B.171-183; G.165-176). 1. B. मध्ये कुर्वीत मध्यमैः. 2. B. बुधैर्नवा. 3. C. भीते. 4. B.हिमवर्षहते 5. C. हरिण०, B. वारिणा. 6. G. नतसंस्फोटने. 7. C. तथाहस्ताभिनयः. 8. G. सत्त्वस्य सम्भवः, B. सत्त्वसमाश्रयः. 9. G. ०रसान्वितः, B. नानार्थरसभावकः

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attacked with fever, seized with panic, attacked with cold, intoxicated, bewildered, mad, thoughtful, practising austerities, residing in a cold region, prisoner under arrest, running very swiftly, speaking in dream, suddenly moving away and bursting of nails he is not to use hand gestures, but he should resort to the Sāttvika Representation as well as to the change of voice suitable to the different Psychological States and Sentiments.

यत्र व्यग्रावुभौ हस्तौ [1]तत्र दृष्टिविलोकितैः। वाचिकाभिनयं कुर्याद्विरामैरर्थदर्शकैः[2]॥ 172॥
yatra vyagrāvubhau hastau tatra dṛṣṭivilokitaiḥ / vācikābhinayaṁ kuryādvirāmairarthadarśakaiḥ //

At the time of verbal acting (*i.e.* when the actor will speak his part) the eyes and the look are to be directed to points at which the gestures are moving, and there should be proper stops so that the meaning may be [clearly] expressed (lit.seen).

एवं ज्ञेया करा ह्येते नानाभिनयसंश्रिताः। अत ऊर्ध्वं प्रवक्ष्यामि [3]हस्तान् नृत्तसमाश्रयान्॥ 173॥
evaṁ jñeyā karā hyete nānābhinayasaṁśritāḥ / ata ūrdhvaṁ pravakṣyāmi hastān nṛttasamāśrayān //

These are the hand gestures connected with the various kinds of Histrionic Representations, I shall now speak of Dance-hands (*i.e.* gestures to be used in dance).

• DANCE-HANDS •

वक्षसोऽष्टाङ्गुलस्थौ तु प्राङ्मुखौ कटकामुखौ। समानकूर्परांसौ तु चतुरश्रौ प्रकीर्तितौ॥ 174॥
vakṣaso'ṣṭāṅgulasthau tu prāṅmukhau kaṭakāmukhau / samānakūrparāṁsau tu caturaśrau prakīrtitau //

Caturasra—two Kaṭakāmukha hands held forward eight Aṅgulis away [from one's chest,] the two shoulders and elbows on the same level.

हंसपक्षकृतौ हस्तौ व्यावृत्तौ तालवृन्तवत्। उद्वृताविति विज्ञेयावथवा तालवृन्तकौ॥ 175॥
haṁsapakṣakṛtau hastau vyāvṛttau tālavṛntavat / udvṛtāviti vijñeyāvathavā tālavṛntakau //

Udvṛtta—The two Haṁsapakṣa hands waved like a palm-leaf (fan). Its alternative name is the Tālavṛnta (palm-leaf).

चतुरश्रस्थितौ हस्तौ हंसपक्षकृतौ तथा। तिर्यक्स्थितौ चाभिमुखौ ज्ञेयौ तलमुखाविति॥ 176॥
caturaśrasthitau hastau haṁsapakṣakṛtau tathā / tiryaksthitau cābhimukhau jñeyau talamukhāviti //

Talamukha—The two hands from the Caturasra position to be held obliquely facing each other.

172-173 (B.171-183; G.165-176). 1. B. तत्तद्दृष्टिविलोकनैः, C. यत्रदृष्टि०. 2. G.B. and two more श्ल. 3. B. करान्. 174-176 (B. 184-197; G.177-190).

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तावेव मणिबन्धान्ते स्वस्तिकाकृतिसंस्थितौ। स्वस्तिकाविति विख्यातौ विच्युतौ विप्रकीर्णकौ।। 177।।

tāveva maṇibandhānte svastikākṛtisaṁsthitau / svastikāviti vikhyātau vicyutau viprakīrṇakau //

Svastika and Viprakīrṇa—The Talamukha hands crossed at the wrists; but released after this they are called Viprakīrṇa.

अलपल्लवसंस्थानावुर्ध्वास्यौ पद्मकोशकौ। अरालकटकाख्यौ वा अरालकटकामुखौ।। 178।।

alapallavasaṁsthānāvurdhvāsyau padmakośakau / arālakaṭakākhyau vā arālakaṭakāmukhau //

Arālakaṭakāmukha—The two Alapallava (Alapadmaka) hands with palms upwards changed into Padmakośa hands. Its another name is Arālakaṭaka.

भुजांसकूर्परागैस्तु कुटिलावर्तितौ करौ। [1]पराङ्मुखतलाविद्धौ ज्ञेयावाविद्धवक्त्रकौ।। 179।।

bhujāṁsakūrparāgraistu kuṭilāvartitau karau / parāṅmukhatalāviddhau jñeyāvāviddhavaktrakau //

Āviddhavaktraka—The two hands are to have a graceful *(kuṭila)* movement after touching [successively] the opposite shoulder, elbow and hands, and the palms [of the hands] moved are to turn towards the back.

हस्तौ तु सर्पशिरसौ मध्यस्थाङ्गुष्ठकौ यदा। तिर्यक् प्रमारितास्यौ च तदा सूचीमुखौ स्मृतौ।। 180।।

hastau tu sarpaśirasau madhyasthāṅguṣṭhakau yadā / tiryak prasāritāsyau ca tadā sūcīmukhau smṛtau //

Sūcīmukha—The two Sarpaśiraḥ hands with their thumbs touching middle fingers are to stretch their tip obliquely.

रेचितौ [2]चापि विज्ञेयौ [3]हंसपक्षौ द्रुतभ्रमौ। प्रसारितोत्तानतलौ रेचितावेव [4]संज्ञितौ।। 181।।

recitau cāpi vijñeyau haṁsapakṣau drutabhramau / prasāritottānatalau recitāāveva saṁjñitau //

Recita—The two Haṁsapakṣa hands swiftly moving with the palms facing upward.

चतुरश्रौ भवेद्वामः सव्यहस्तश्च रेचितः। विज्ञेयौ नृत्ततत्त्वज्ञैरर्धरेचितसंज्ञकौ[5]।। 182।।

caturaśrau bhavedvāmaḥ savyahastaśca recitaḥ/ vijñeyau nṛttatattvajñairardharecitasaṁjñakau //

Ardharecita—The left hand should be as in the Caturasra and the right hand as in the Recita.

अञ्चितौ कूर्परांसौ तु त्रिपताकाकृतौ करौ। किञ्चित्तिर्यग्गतावेतौ स्मृतावुत्तानवञ्चितौ।। 183।।

añcitau kūrparāṁsau tu tripatākākṛtau karau / kiñcittiryaggatāvetau smṛtāvuttānavañcitau //

177-183 (B. 184-197; G.177-190). 1. C. पराङ्मुखतया०. 2. G. वापि. 3. C. हंसपक्षोद्भुतभ्रमौ. 4. C. संस्थितौ. 5. B.G. ०संज्ञितौ.

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Uttānavañcita—The two Tripatāka hands are slightly bent obliquely and the shoulders and the elbows are moved.

मणिबन्धनमुक्तौ तु पताकौ पल्लवौ स्मृतौ। बाहुशीर्षादिनिष्क्रान्तौ नितम्बाविदि कीर्तितौ।। 184।।
maṇibandhanamuktau tu patākau pallavau smṛtau / bāhuśīrṣādiniṣkrāntau nitambāvidi kīrtitau //

Pallava—The two Patāka hands joined at the wrist.

Nitamba—The two Patāka hands taken out from the houlder [to the hip].

केशदेशाद्विनिष्क्रान्तौ [1]परिपार्श्वस्थितौ यदा। विज्ञेयौ केशबन्धाख्यौ करावाचार्यसम्मतौ।। 185।।
keśadeśādvinişkrāntau paripārśvasthitau yadā / vijñeyau keśabandhākhyau karāvācāryasammatau //

Keśabandha—The two hands moved out from the hair-knot *(keśabandha)* and held on the sides.

तिर्यक् प्रसारितौ चैव पार्श्वसंस्थौ तथैव च। लताख्यौ च करौ ज्ञेयौ नृत्ताभिनयनं प्रति।। 186।।
tiryak prasāritau caiva pārśvasaṁsthau tathaiva ca / latākhyau ca karau jñeyau nṛttābhinayanaṁ prati //

Latā—The two hands to be obliquely stretched sideways.

समुन्नतो लताहस्तः पार्श्वात्पार्श्वविलोलितः। त्रिपताकोऽपरः कर्णे [2]करिहस्तौ प्रकीर्तितौ।। 187।।
samunnato latāhastaḥ pārśvātpārśvavilolitaḥ / tripatāko'paraḥ karṇe karihastau prakīrtitau //

Karihasta—The Latā hand held up and swung from side to side and the Tripatāka hand held on the ear.

कटिशीर्षनिविष्टाग्रौ त्रिपताकौ यदा करौ। पक्षवञ्चितकौ हस्तौ तदा ज्ञेयौ प्रयोक्तृभिः।। 188।।
kaṭiśīrṣaniviṣṭāgrau tripatākau yadā karau / pakṣavañcitakau hastau tadā jñeyau prayoktṛbhiḥ //

Pakṣavañcitaka—One Tripatāka hand placed on the waist and another on the head.

तावेव तु परावृत्तौ पक्षप्रद्योतकौ स्मृतौ। अधोमुखतलाविद्धौ ज्ञेयौ गरुडपक्षकौ।। 189।।
tāveva tu parāvṛttau pakṣapradyotakau smṛtau / adhomukhatalāviddhau jñeyau garuḍapakṣakau //

Pakṣapradyotaka—The Pakṣavañcitaka hands changing places (*i.e.* the hands placed on the waist to be put on the head and *vice-versa*).

हंसपक्षकृतौ हस्तौ व्यावृत्तपरिवर्तितौ। तथा[3] प्रसारितभुजौ दण्डपक्षाविति स्मृतौ।। 190।।
haṁsapakṣakṛtau hastau vyāvṛttaparivartitau / tathā prasāritabhujau daṇḍapakṣāviti smṛtau //

Daṇḍapakṣa—The two Haṁsapakṣa hands moved alternately and then held out like a staff.

184-185 (B. 184-197; G.177-190). 186-190 (B.198-209; G.191-202). 1. C. द्वितीयश्च विवेष्टितः. 2. BC. पार्श्ववर्तश्च, 3. G. खटकाख्यौ कृतौ, G. खटकास्यकृतौ, C. कटकाख्यौ तु तौ.

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ऊर्ध्वमण्डलिनौ हस्तावूर्ध्वदोविवर्तनात्। तावेव पार्श्वविन्यस्तौ पार्श्वमण्डलिनौ स्मृतौ।। 191।।
ūrdhvamaṇḍalinau hastāvūrdhvadovivartanāt / tāveva pārśvavinyastau pārśvamaṇḍalinau smṛtau //

Ūrdhavamaṇḍali—The two hands to have circling movement near the upper region (*i.e.* the upper part of the body).

Pārśvamaṇḍali—same movement made on one side.

उद्वेष्टितो भवेदेको [1]द्वितीयश्चापवेष्टितः। भ्रमितावुरसः स्थाने उरोमण्डलिनौ स्मृतौ।। 192।।
dveṣṭito bhavedeko dvitīyaścāpaveṣṭitaḥ / bhramitāvurasaḥ sthāne uromaṇḍalinau smṛtau //

Uromaṇḍalī—After circling movements one hand to be raised up and the other to hang down, and movements to take place near the breast.

अलपल्लवाकारालावुरोऽर्ध्वभ्रमणक्रमात्। [2]पार्श्वार्धतश्च विज्ञेयावुरः पार्श्वार्धमण्डलौ।। 193।।
alapallavākārālāvuro'rdhvabhramaṇakramāt / pārśvārdhataśca vijñeyāvuraḥ pārśvārdhamaṇḍalau //

Uraḥpārśvārdhamaṇḍala—The Alapallava (Alapadmaka) and Arāla hands moved by turns above the chest and by the sides.

हस्तौ तु मणिबन्धान्ते कुञ्चितावञ्चितौ यदा। [3]कटकास्यौ कृतौ स्यातां मुष्टिकस्वस्तिकौ तदा।। 194।।
hastau tu maṇibandhānte kuñcitāvañcitau yadā / kaṭakāsyau kṛtau syātāṁ muṣṭikasvastikau tadā //

Muṣṭikasvastika—The two Kaṭakāmukha hands bent at the wrist and moves round.

पद्मकौशौ यदा हस्तौ [4]व्यावृत्तपरिवर्तितौ। नलिनीपद्मकौशौ तु तदा ज्ञेयौ प्रयोक्तृभिः।। 195।।
padmakauśau yadā hastau vyāvṛttaparivartitau / nalinīpadmakauśau tu tadā jñeyau prayoktṛbhiḥ //

Nalinīpadmakośa—The hands to be moved by turns with Vyavartita and Parivartita Karaṇa.

करावुद्वेष्टिताग्रौ तु प्रविधायालपल्लवौ। ऊर्ध्वप्रसारितावुद्धौ विज्ञेयावुल्बणाविति।। 196।।
karāvudveṣṭitāgrau tu pravidhāyālapallavau / ūrdhvaprasāritāviddhau vijñeyāvulbaṇāviti //

Allapallava—The two hands to have the Udveṣṭita Karaṇa in their movements.

Ulbaṇa—The two Latā hands to be stretched up and waved.

पल्लवौ च शिरोदेशे संप्राप्तौ ललितौ स्मृतौ। कूर्परस्वस्तिकगतौ लताख्यौ वलितावितिः।। 197।।
pallavau ca śirodeśe saṁprāptau lalitau smṛtau / kūrparasvastikagatau latākhyau valitāviti //

191-197 (B.198-209; G.191-202). 1. B. परिपार्श्वोत्थितौ तथा. 2. B.G. करिहस्तो प्रकीर्तितः. 3. C. तथा. 4. C. व्यावर्त०.

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Lalita—Two[Ala]-pallava (Alapadmaka) hands to be moved above the head.

Valita—The two Latā hands crossed at their elbows.

• DANCE HANDS •

करणे तु प्रयोक्तव्या नृत्तहस्ता विशेषतः। तथार्थाभिनये चैव पताकाद्याः प्रयोक्तृभिः।। 198।।
karaṇe tu prayoktavyā nṛttahastā viśeṣataḥ / tathārthābhinaye caiva patākādyāḥ prayoktṛbhiḥ //

The Dance—Hands are to be used in forming Karaṇas, and hands such as the Patāka should be used in representing the meaning [of words].

सङ्करोऽपि भवेत्तेषां प्रयोगेऽर्थवशात् पुनः। प्राधान्येन पुनः संज्ञा नाट्ये नृत्ते करेष्विह।। 199।।
saṅkaro'pi bhavetteṣāṁ prayoge'rthavaśāt punaḥ / prādhānyena punaḥ saṁjñā nāṭye nṛtte kareṣivaha //

[But] sometimes, out of necessity their uses are inter-changed. And the names given are due to their predominant use in drama and dance.

वियुताः संयुताश्चैव नृत्तहस्ताः प्रकीर्तिताः। अतःपरं प्रवक्ष्यामि करणं [1]हस्तसंश्रयम्।। 200।।
viyutāḥ saṁyutāścaiva nṛttahastāḥ prakīrtitāḥ / ataḥparaṁ pravakṣyāmi karaṇaṁ hastasaṁśrayam //

The Dance-hands are of two kinds : single and combined. I shall now speak of hands in relation to the Karaṇas.[1]

• KARAṆAS OF DANCE HANDS •

सर्वेषामेव हस्तानां [2]नाट्यहस्तप्रवेदिभिः। विज्ञातव्यं प्रयत्नेन करणं तु चतुर्विधम्।। 201।।
[3]अथावेष्टितमेकं स्यादुद्वेष्टितमथापरम्। व्यावर्तितं तृतीयं तु चतुर्थं परिवर्तितम्।। 202।।
sarveṣāmeva hastānāṁ nāṭyahastapravedibhiḥ / vijñātavyaṁ prayatnena karaṇaṁ tu caturvidham // athāveṣṭitamekaṁ syādudveṣṭitamathāparam / vyāvartitaṁ tṛtīyaṁ tu caturthaṁ parivartitatam //

Instructors of hand gestures are to note carefully the four classes into which all such gestures are grouped. The four classes are : Āveṣṭita, Udveṣṭita, Vyavartita and Parivartita.

आवेष्ट्यन्ते यदाङ्गुल्यस्तर्जन्याद्या यथाक्रमम्। अभ्यन्तरेण करणं तदावेष्टितमुच्यते।। 203।।
āveṣṭyante yadāṅgulyastarjanyādyā yathākramam / abhyantareṇa karaṇaṁ tadāveṣṭitamucyate //

Āveṣṭita—When the fingers beginning with the first one (the forefinger) are gradually pointing inwards at the time [the hand] moves round, the Karaṇa [thus produced] is called Āveṣṭita.

198-200. 1. G. करणं कर०, B. करान् करणसंश्रयान्. 201-203. 2. G. नाट्यहस्त प्रवेदिभिः. 3. G. अपवेष्टितम्.

1. This Karaṇa is evidently from the K. mentioned in IV. 62ff.

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उद्वेष्ट्यन्ते यदाङ्गुल्यस्तर्जन्याद्या बहिर्मुखाः। क्रमशः करणं विप्रास्तदुद्वेष्टितमुच्यते॥ 204॥
udveṣṭyante yadāṅgulyastarjanyādyā bahirmukhāḥ / kramaśaḥ karaṇaṁ viprāstadudveṣṭitamucyate //

Udveṣṭita—When the fingers beginning with the first one [forefingers] are gradually pointing outwards at the time [the hand] moves round, the Karaṇa thus produced is called Udveṣṭita.

आवर्त्यन्ते कनिष्ठाद्या ह्यङ्गुल्योऽभ्यन्तरेण तु। यत्तु क्रमेण करणं तद्व्यावर्तितमुच्यते॥ 205॥
āvartyante kaniṣṭhādyā hyaṅgulyo'bhyantareṇa tu / yattu krameṇa karaṇaṁ tadvyāvartitamucyate //

Vyavartita—When fingers beginning with the last one (one little finger) are gradually pointing inwards at the time [the hand] moves round, the Karaṇa thus produced, is called Vyavartita.

उद्वर्त्यन्ते कनिष्ठाद्या बाह्यतः क्रमशो यदा। अङ्गुल्यः करणं विप्रास्तदुक्तं परिवर्तितम्॥ 206॥
udvartyante kaniṣṭhādyā bāhyataḥ kramaśo yadā / aṅgulyaḥ karaṇaṁ viprāstaduktaṁ parivartitam //

Parivartita—When the fingers beginning with the last one (the little finger) are gradually pointing outwards at the time [the hand] moves round, the Karaṇa thus produced, is called Parivartita.

नृत्तेऽभिनययोगे वा पाणिभिर्वर्तनाश्रयैः। मुखभ्रूनेत्रयुक्तानि करणानि प्रयोजयेत्॥ 207॥
nṛtte'bhinayayoge vā pāṇibhirvartanāśrayaiḥ / mukhabhrūnetrayuktāni karaṇāni prayojayet //

Hand gestures in their [various] movements when applied in drama and dance should be followed by Karaṇas having [appropriate expression of] the face, the eyebrows and the eyes.

• MOVEMENTS OF ARMS •

[1]तिर्यगूर्ध्वगतं चैव तथाधोमुख एव च। आविद्धश्चापविद्धश्च मण्डलस्वस्तिकस्तथा॥ 208॥
अञ्चितः कुञ्चितश्चैव पृष्ठगश्चेति चोदितः। बाहुप्रकारो दशधा नाट्यनृत्तप्रयोक्तृभिः[2]॥ 209॥
tiryagūrdhvagataṁ caiva tathādhomukha eva ca / āviddhaścāpaviddhaśca maṇḍalasvastikastathā // añcitaḥ kuñcitaścaiva pṛṣṭhagaśceti coditaḥ / bāhuprakāro daśadhā nāṭyanṛttaprayoktṛbhiḥ //

Persons dealing in drama and dance have prescribed ten [movements] of arms Tiryak, Ūrdhvagata, Adhomukha, Āvidha, Apavidha, Maṇḍala, Svastika, Añcita, Kuñcita and Pṛṣṭhaga.

204-209 (B. 210-220; G.203-213). 1. B.C. read 208 as तिर्यक्कथोर्ध्वसंस्थो ह्यधोमुखश्चाञ्चितोऽपविद्धस्तु॥ मण्डलगतिस्तथा स्वस्तिकश्च पृष्ठानुसारी च. 2. B.G. read 209 as–
उद्वेष्टितः प्रसारित इत्येते वै स्मृताः प्रकारास्तु।
बाह्वोरिति करणगता विज्ञेया नर्तकैर्नित्यम्॥

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हस्तानां करणविधिर्मया समासेन निगदितो विप्राः। अत ऊर्ध्वं व्याख्यास्ये हृदयेदरपार्श्व-कर्माणि[1] ।। 210।।

अथोरसः कर्माण्याह–आभुग्नमित्यादि।। 223।।

hastānāṁ karaṇavidhirmayā samāsena nigadito viprāḥ / ata ūrdhvaṁ vyākhyāsye hṛdayedarapārśvakarmāṇi // athorasaḥ karmāṇyāhakhraābhugnamityādi //

O Brahmins, I have now finished the brief description of rules regarding the Karaṇas and shall speak afterwards about the movements of the breast, the belly and the sides.

।। इति भारतीये नाट्यशास्त्रे उपाङ्गाभिनयो नाम नवमोऽध्यायः।।9।।

// iti bhāratīye nāṭyaśāstre upāṅgābhinayo nāma navamo'dhyāyaḥ //

Here ends Chapter IX of Bharata's Nāṭyaśāstra,
which treats of the Gestures of Minor Limbs.

1. B. does not stop and treats the chapter X as the part of the present chapter.

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दशमोऽध्यायः (10)

शारीराभिनयः

Chapter - X

GESTURES OF OTHER LIMBS

• BREAST •

आभुग्नमथ निर्भुग्न तथा चैव प्रकम्पितम्। उद्वाहितं समं चैव उरः पञ्चविधं स्मृतम्।। 1।।
ābhugnamatha nirbhugna tathā caiva prakampitam / udvāhitaṁ samaṁ caiva uraḥ pañcavidhaṁ smṛtam //

The breast is known to be five kinds : Ābhugna (slightly bent), Nirbhugna (unbent), Prakampita (shaking), Udvāhita (raised) and Sama (natural).

निम्नमुन्नतपृष्ठं च व्याभुग्नांसं श्लथं क्वचित्। आभुग्नं तदरो ज्ञेयं कर्म चास्य निबोधत।। 2।।
nimnamunnatapṛṣṭhaṁ ca vyābhugnāṁsaṁ ślathaṁ kvacit / ābhugnaṁ tadaro jñeyaṁ karma cāsya nibodhata //

Ābhugna (slightly bent)—(The breast) lowered, back high, shoulders slightly bent at times loose (not stiff).

संभ्रमविषादमूर्छाशोकभयव्याधिहृदयशल्येषु । कार्यं शीतस्पर्शे वर्षे [1]लज्जान्वितेऽर्थवशात्।। 3।।
saṁbhramaviṣādamūrchāśokabhayavyādhihṛdayaśalyeṣu / kāryaṁ śītasparśe varṣe lajjānvite'rthavaśāt //

(Uses)—In hurry, despair, fainting, sorrow, fear, sickness, broken heart, touching of cold objects, rains and being ashamed of some act.

स्तब्धं च निम्नपृष्ठं च निर्भुग्नांसं समुन्नतम्। उरो निर्भुग्नमेतद्धि कर्म चास्य निबोधत।। 4।।
stabdhaṁ ca nimnapṛṣṭhaṁ ca nirbhugnāṁsaṁ samunnatam / uro nirbhugna-metaddhi karma cāsya nibodhata //

Nirbhugna (unbent)—(The breast) stiff, back depressed, shoulders not bent and raised.

स्तम्भे मानग्रहणे विस्मयदृष्टे च सत्यवचने च। अहमिति च दर्पवचने [2]गर्वोत्सेके च कर्तव्यम्।। 5।।
stambhe mānagrahaṇe vismayadṛṣṭe ca satyavacane ca / ahamiti ca darpavacane garvotseke ca kartavyam //

(Uses)—In paralysis, having resentment, look of surprise, assertion of truth, mentioning oneself haughtily, and excess of pride.

1-5 (B.IX. 223-233; G. 1-11) 1. C. लज्जायिते. 2. C. सर्वोत् साहे.

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ऊर्ध्वक्षेपैरुरो [1]यत्र निरन्तरकृतैः कृतम्। प्रकम्पितं तु विज्ञेयमुरो नाट्यप्रयोक्तृभिः।। 6।।
ūrdhvakṣepairuro yatra nirantarakṛtaiḥ kṛtam / prakampitaṁ tu vijñeyamuro nāṭyaprayoktṛbhiḥ //

Prakampita (shaken)—the breast incessantly heaved up (and down).

[2]हसितरुदितेषु कार्यं श्रमे भये श्वासकायसोश्चैव। [3]हिक्के दुःखे च तथा नाट्यज्ञैरर्थयोगेन।। 7।।
hasitaruditeṣu kārya śrame bhaye śvāsakāyasoścaiva / hikke duḥkhe ca tathā nāṭyajñairarthayogena //

(Uses)—In laughter, weeping, weariness, panic, [*lit.* of] asthma, hiccup, and misery.

उद्वाहितमूर्ध्वगतमुरो ज्ञेयं प्रयोगतः। दीर्घोच्छ्वासोन्नतालोके जृम्भणादिषु चेष्यते।। 8।।
udvāhitamūrdhvagatamuro jñeyaṁ prayogataḥ / dīrghocchvāsonnatāloke jṛmbhaṇādiṣu ceṣyate //

Udvāhita (raised)—The breast raised up.

(Uses)—In (representing) deep breathing, viewing some lofty [objects], and yawning.

[4]सर्वैरेवाङ्गविन्यासैश्चतुरश्रकृतैः कृतम्। उरः समं तु विज्ञेयं स्वस्थं सौष्ठवसंयुतम्।। 9।।
sarvairevāṅgavinyāsaiścaturaśrakṛtaiḥ kṛtam / uraḥ samaṁ tu vijñeyaṁ svasthaṁ sauṣṭhavasaṁyutam //

Sama (natural)—All the limbs being in the Caturasra and with Sauṣṭhava the breast will be called Sama (natural).

• SIDES •

एतदुक्तं मया सम्यगुरसस्तु विकल्पनम्। अत [5]ऊर्ध्वं प्रवक्ष्यामि पार्श्वयोरिह लक्षणम्।। 10।।
etaduktaṁ mayā samyagurasastu vikalpanam / ata ūrdhvaṁ pravakṣyāmi pārśvayoriha lakṣaṇam //

I have properly described the variety of the breast movements. And I shall now define here the two sides.

नतं समुन्नतं चैव प्रसारितविवर्तिते। [6]तथापसृतमेव तु पार्श्वयोः कर्म पञ्चधा।। 11।।
nataṁ samunnataṁ caiva prasāritavivartite / tathāpasṛtameva tu pārśvayoḥ karma pañcadhā //

Sides are to five kinds, *viz.*, Nata (bent), Samunnata (raised), Prasārita (extended), Vivartita (turned round) and Apasṛta (drawn away).

[7]कटी भवेत्तु व्याभुग्ना पार्श्वमाभुग्नमेव च। तथैवापसृतांसं च किञ्चित् पार्श्वं नतं स्मृतम्।। 12।।
नतस्यैवापरं पार्श्वं विपरीतं तु युक्तितः। [8]कटीपार्श्वभुजांसैश्चाप्युन्नतैरुन्नतं भवेत्।। 13।।

6-13 (B.IX. 223-233; G. 1-11)

1. G.B. add one śl. 2. C. यत्तु. 3. C. हसितरुदितादिसंभ्रमभयश्रमव्याधिपीडितार्थेषु. 4. C. नानाभावोपगतं कार्यमुरोनाट्ययोगेषु. 5. C. सर्वैः ससोष्ठवैरङ्गैः०. 6. B.G. परं. 7. C. तथा प्रसृतमेतत्तु, 8. C. कटिभवेत्.

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आयामनादुभयतः पार्श्वयोः स्यात्प्रसारितम्। [1]परिवर्ते त्रिकस्यापि विवर्तितमिहेष्यते।। 14।।
[2]विवर्तितापनयनाद् भवेदपसृतं पुनः। पार्श्वलक्षणमित्युक्तं विनियोगं निबोधत।। 15।।

kaṭī bhavettu vyābhunnā pārśvamābhugnameva ca / tathaivāpasṛtāṁsaṁ ca kiñcit pārśvaṁ nataṁ smṛtam // natasyaivāparaṁ pārśvaṁ viparītaṁ tu yuktitaḥ / kaṭīpārśvabhujāṁsaiścāpyunnatairunnataṁ bhavet // āyāmanādubhayataḥ pārśvayoḥ syātprasāritam / parivarte trikasyāpi vivartitamiheṣyate // vivartitāpanayanād bhavedapasṛtaṁ punaḥ / pārśvalakṣaṇamityuktaṁ viniyogaṁ nibodhata //

Nata (bent)—the waist slightly bent, one side slightly bent, one shoulder drawn away slightly.

Unnata (raised)—the other side [on the assumption of the Nata position] will be Unnata (raised), [because in relation of it] the waist, the side, the arm and the shoulder will be raised.

Apsārita (stretched)—the streching of the sides in their (respective) directions.

Vivartita (turned round)—the Trika (sacrum) is to be turned round.

Prasṛta (drawn away)—the side restored to its original position from the Vivartita movement [described above].

These are the definitions of the various kinds of side.

• USES OF SIDES •

उपसर्पे नतं कार्यमुन्नतं चापसर्पणे। प्रसारितं प्रहर्षादौ [3]परिवृत्ते विवर्तितम्।। 16।।
विनिवृत्ते त्वपसृतं पार्श्वमर्थवशाद्भवेत्। एतानि पार्श्वकर्माणि जठरस्य निबोधत।। 17।।

upasarpe nataṁ kāryamunnataṁ cāpasarpaṇe / prasāritaṁ praharṣādau parivṛtte vivartitam // vinivṛtte tvapasṛtaṁ pārśvamarthavaśādbhavet / etāni pārśvakarmāṇi jaṭharasya nibodhata //

Nata (bent)—in approaching any body.

Unnata (raised)—in going backwards.

Prasārita (stretched)—in joy and the like.

Vivartita (turned round)—in turning about.

Apasṛta (drawn away)—in returning.

These are the uses of sides. Now listen about those of the belly.

• BELLY •

क्षामं खल्वं च पूर्णं च संप्रोक्तमुदरं त्रिधा। तनु क्षामं नतं खल्वं पूर्णमाध्मातमुच्यते।। 18।।

kṣāmaṁ khalvaṁ ca pūrṇaṁ ca saṁproktamudaraṁ tridhā / tanu kṣāmaṁ nataṁ khalvaṁ pūrṇamādhamātamucyate //

The belly is of three kinds : Kṣāma (thin), Khalva (depressed). And Pūrṇa

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14-18 (B.IX. 234-246a; G.12-23). 1. G. विवर्तनाप०, B. निवर्तनाप०, 2. C. परिवर्ती. 3. B.G. ह्यस्ये

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(full). Of these, the thin (belly) is Kṣāma, the bent is Khalva and the full belly is Pūrṇa.

• USES OF THE BELLY •

क्षामं [1]हासे च रुदिते निःश्वासे जृम्भणे भवेत्। व्याधिते तपसि श्रान्ते क्षुधार्ते खल्वमिष्यते।। 19।।
पूर्णमुच्छ्वसिते स्थूले [2]व्याधितात्यशनादिषु[3]। इत्येतदुदरस्याक्त कर्म कट्या निबोधत।। 20।।
kṣāmaṁ hāse ca rudite niḥśvāse jṛmbhaṇe bhavet / vyādhite tapasi śrānte kṣudhārte khalvamiṣyate // pūrṇamucchvasite sthūle vyādhitātyaśanādiṣu / ityetadudarasyākta karma kaṭyā nibodhata //

Kṣāma, (thin) : in laughter, weeping, exhalation and yawning.

Khalva (depressed) : in sickness, penance (*tapas*), weariness and hunger.

Pūrṇa (full) : in inhalation, copulence, disease, too much eating and the like.

These are the uses of the belly. Now listen about that of the waist.

• WAIST •

छिन्ना चैव निवृत्ता च रेचिता कम्पिता तथा। उद्वाहिता चेति कटी नाट्ये नृत्ते च पञ्चधा।। 21।।
कटीमध्यस्य वलनाच्छिन्ना संपरिकीर्तिता। पराङ्मुखस्याभिमुखी निवृत्ता स्यान्निवर्तिता।। 22।।
सर्वतो भ्रमणाच्चापि विज्ञेया रेचिता कटी। [4]तिर्यग्गतागता क्षिप्रं कटी ज्ञेया प्रकम्पिता।। 23।।
नितम्बपार्श्वोद्वहनाच्छनैरुद्वाहिता कटी। [5]कटीकर्म मया प्रोक्तं विनियोगं निबोधत।। 24।।
chinnā caiva nivṛttā ca recitā kampitā tathā / udvāhitā ceti kaṭī nāṭye nṛtte ca pañcadhā // kaṭīmadhyasya valanācchinnā saṁparikīrtitā / parāṅmukhasyābhimukhī nivṛttā syānnivartitā // sarvato bhramaṇāccāpi vijñeyā recitā kaṭī / tiryaggatāgatā kṣipraṁ kaṭī jñeyā prakampitā // nitambapārśvodvahanācchanairudvāhitā kaṭī / kaṭīkarma mayā proktaṁ viniyogaṁ nibodhata //

The waist in dance and drama is of five kinds, *viz.* Chinnā (turned aside), Nivṛttā, (turned round), Recitā (moved about), Prakampitā=Kampitā (shaken) and Udvāhitā (raised).

Chinnā (turned aside)—in turning the middle of the waist

Nivṛttā (turned round)—in turning to the front from the reverse position.

Recitā (moved about)—in moving in all directions.

Prakampitā (shaken)—in obliquely moving up and down.

Udvāhitā (raised)—in raising the two sides of the waist slowly.

These are the movements of the waist. Now listen about their uses.

19-22 (B.IX. 234-246a; G.12-23). 23-34 (B. IX. 246b-258a; G. 24-35). 1.G. ०व्याधिताध्यशना०, C. ०व्याधितन्द्राशना०. 2. B.G. add a hem. 3. B. भुजांसैश्चाभ्युन्नते०. 4. B. परिवर्तात्, G. परिवर्तं, C. परिवर्ति०. 5. C. गतागताक्षिप्तं.

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• USES OF THE WAIST •

छिन्ना व्यायामसंभ्रान्तव्यावृत्तप्रेक्षणादिषु। निवृत्ता वर्तने चैव रेचिता भ्रमणेषु च।। 25।।
कुब्जवामननीचानां गतौ कार्या प्रकम्पिता। स्थूलेषूद्वाहिता योज्या स्त्रीणां लीलागतेषु च।। 26।।

chinnā vyāyāmasaṁbhrāntavyāvṛttaprekṣaṇādiṣu / nivṛttā vartane caiva recitā bhramaṇeṣu ca // kubjavāmananīcānāṁ gatau kāryā prakampitā /sthūleṣūdvāhitā yojyā strīṇāṁ līlāgateṣu ca //

Chinnā (turned aside) : in exercising [the limbs], hurry and looking round.

Nivṛttā (turned round) : in turning round.

Recitā (moved about) : in movements [of the general type]

Prakampitā (shaken) : in the walking of hunch-backs, dwarfs and persons of the inferior type.

Udvāhitā (raised) : In the [movement of] corpulent [persons] and the amorous movements of women.

• THIGH •

कम्पनं वलनं चैव स्तम्भनोद्वर्तने तथा। [1]निवर्तनं च पञ्चैतान्यूरुकर्माणि कारयेत्।। 27।।
नमनोन्नमनात् पार्ष्णेर्मुहुः स्यादूरुकम्पनम्। गच्छेदभ्यन्तरं जानु [2]यत्र तद्वलनं स्मृतम्।। 28।।
स्तम्भनं चापि विज्ञेयम् [3]अपवृत्तक्रियात्मकम्। वलिताविद्धकरणादूर्वीरुद्वर्तनं स्मृतम्।। 29।।
पार्ष्णिरभ्यन्तरं गच्छेद्यत्र [4]तत्तु निवर्तनम्।

kampanaṁ valanaṁ caiva stambhanodvartane tathā / nivartanaṁ ca pañcaitān-yūrukarmāṇi kārayet // namanonnamanāt pārṣṇermuhuḥ syādūrukampanam / gacchedabhyantaraṁ jānu yatra tadvalanaṁ smṛtam //stambhanaṁ cāpi vijñeyam apavṛttakriyātmakam /valitāviddhakaraṇādūrvaurudvartanaṁ smṛtam // pārṣiṇarabhyantaraṁ gacchedyatra tattu nivartanam /

The thighs have conditions, *viz.*, Kampana (shaking), Valana (turning), Stambhana (motionlessness), Udvartana (springing up) and Vivartana (turning round).

गतिष्वधमपात्राणां भवेच्चापि हि कम्पनम्।। 30।।
वलनं चैव कर्तव्यं स्त्रीणां स्वैरपरिक्रमे। साध्वसे च विषादे च स्तम्भनं तु प्रयोजयेद्।। 31।।
व्यायामे ताण्डवे चैव कार्यमुद्वर्तनं बुधैः।

gatiṣvadhamapātrāṇāṁ bhaveccāpi hi kampanam // valanaṁ caiva kartavyaṁ strīṇāṁ svairaparikrame / sādhvase ca viṣāde ca stambhanaṁ tu prayojayed // vyāyāme tāṇḍave caiva kāryamudvartanaṁ budhaiḥ /

Kampana (shaking)—raising and lowering of heels repeatedly.

Valana (turning)—drawing the knees inwards [while going].

Stambhana (motionlessness)—suspension of movement.

Udvartana (turning very quickly)—observing Valita (Valana) with force.

Vivartana (turning round)—drawing the knee inwards and moving it.

25-32 (B.IX. 258b-270a; G.36-49). 1. B.G. read differently. 2. B. विवर्तनं. 3. B. यत्तु. 4. B. अपविद्ध०.

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• USES OF THE THIGH •

निवर्तनं तु कर्तव्यं संभ्रमादिपरिक्रमे ।। 32 ।।
nivartanaṁ tu kartavyaṁ saṁbhramādiparikrame //

Kampana (shaking) : in the frightened movement of persons of the inferior type.

Valana : in the movement of women at ease.

Stambhana : in perturbation and despair.

Udvartana : in exercising [limbs] and the Class Dance.

Vivartana : in going round due to causes like hurry.

[1]यथादर्शनमन्यच्च लोकाद् ग्राह्यं प्रयोक्तृभिः । इत्यूर्वोर्लक्षणं प्रोक्तं जङ्घयोश्च निबोधत ।। 33 ।।
yathādarśanamanyacca lokād prāhyaṁ prayoktṛbhiḥ / ityūrvorlakṣaṇaṁ proktaṁ jaṅghayośca nibodhata //

Similar other [conditions of the thigh] as they are found in popular practice, may be assumed. So much about the description of the thigh. Now listen about the shank.

• SHANK •

आवर्तितं नतं क्षिप्तमुद्वाहितमथापि वा । परिवृत्तं यथा चैव जङ्घाकर्माणि पञ्चधा ।। 34 ।।
वामो दक्षिणपार्श्वेन [2]दक्षिणश्चापि वामतः । पादो यत्र व्रजेद्विप्रास्तदावर्तिततमुच्यते ।। 35 ।।
[3]जानुनः [4]कुञ्चनाच्चैव नतं ज्ञेयं प्रयोक्तृभिः । [5]विक्षेपाच्चैव जङ्घायाः क्षिप्तमित्यभिधीयते ।। 36 ।।
उद्वाहितं च विज्ञेयमूर्ध्वमुद्वाहनादपि । प्रतीपनयनं [6]यत्तु परिवृत्तं तदुच्यते ।। 37 ।।
āvartitaṁ nataṁ kṣiptamudvāhitamathāpi vā / parivṛttaṁ yathā caiva jaṅghākarmāṇi pañcadhā // vāmo dakṣiṇapārśvena dakṣiṇaścāpi vāmataḥ / pādo yatra vrajedviprāstadāvartitatamucyate // jānunaḥ kuñcanāccaiva nataṁ jñeyaṁ prayoktṛbhiḥ / vikṣepāccaiva jaṅghāyāḥ kṣiptamityabhidhīyate // udvāhitaṁ ca vijñeyamūrdhvamudvāhanādapi / pratīpanayanaṁ yattu parivṛttaṁ taducyate //

The shank is of five kinds, *viz.* Āvartita (turned), Nata (bent), Kṣipta (thrown out), Udvāhita (raised) and Parivṛtta (turned back).

Āvartita (turned)—the left foot turning to the right and the right [one] to the left.

Nata (bent)—the knee bent.

Kṣipta (thrown out)—shank thrown out.

Udvāhita (raised)—(a shank) up.

Parivṛtta (turned back)—the turning back [of a shank].

32-37 (B.IX. 258b-270a; G.36-49). 1. C. तत्र. C. तथा. 2. B. दक्षिणाच्चापि. 3. G. जानुतः. 4. C. कुञ्चनं वापि. 5. C. विक्षेपं. 6. C. यत्तत्.

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• USES OF THE SHANK •

आवर्तितं प्रयोक्तव्यं [1]विदूषकपरिक्रमे। नतं चापि हि कर्तव्यं स्थानासनगतादिषु।। 38।।
क्षिप्तं व्यायामयोगेषु ताण्डवे च प्रयुज्यते। तथा चोद्वाहितं [2]कार्यमाविद्धगमनादिषु।। 39।।
ताण्डवादौ प्रयोक्तव्यं परिवृत्तं प्रयोक्तृभिः। इत्येतज्जङ्घयोः कर्म पादयोस्तु निबोधत।। 40।।

āvartitaṁ prayoktavyaṁ vidūṣakaparikrame / nataṁ cāpi hi kartavyaṁ sthānāsanagatādiṣu // kṣiptaṁ vyāyāmayogeṣu tāṇḍave ca prayujyate / tathā codvāhitaṁ kāryamāviddhagamanādiṣu // tāṇḍavādau prayoktavyaṁ parivṛttaṁ prayoktṛbhiḥ / ityetajjaṅghayoḥ karma pādayostu nibodhata //

Āvartita (turned) : in the Jester's walking.

Nata (bent) : in assuming Sthāna (standing) and Āsana (sitting) postures.

Kṣipta (thrown out) : in the exercise [of limbs] and the Class dance.

Udvāhita (raised) : in movements like quick (*āviddha)* walking.

Parivṛtta (turned back) : in Class Dance and the like.

These are the movements of the shank. Now listen about the movement of feet.

• FEET AND THEIR USES •

उद्घट्टितः समश्चैव तथाग्रतलसञ्चरः। अञ्चितः [3]कुञ्चितश्चैव पादः पञ्चविधः स्मृतः।। 41।।
स्थित्वा पादतलाग्रेण पार्ष्णिर्भूमौ निपात्यते। यस्य पादस्य करणे भवेदुद्घट्टितस्तु सः।। 42।।
अयमुद्घट्टितकरणेष्वनुकरणार्थं प्रयोगमासाद्य। [4]द्रुतमध्यमप्रचारः सकृदसकृद्वा प्रयोक्तव्यः।। 43।।
स्वभावरचितो भूमौ समस्थानश्च यो भवेत्। समपादः स विज्ञेयः स्वभावाभिनयाश्रयः[5]।। 44।।
स्थिरस्वभवाभिनये नानाकरणसंश्रये। वलितश्च पुनः कार्यो विधिज्ञैः पादरेचितैं[6]।। 45।।
उत्क्षिप्ता तु भवेत् [7]पार्ष्णिरञ्चितोऽङ्गुष्ठकस्तथा। अङ्गुल्यश्चाञ्चिताः सर्वाः पादेऽग्रतलसञ्चरे।। 46।।
[8]नोदननिकुट्टिते स्थितनिशुम्भिते भूमिताडने भ्रमणे। विक्षेपविविधरेचक[9]पार्ष्णिक्षतगमन-
मेतेन।। 47।।
[10]पार्ष्णिर्यस्य स्थिता भूमा-[11]वूर्ध्वमग्रतलं तथा। अङ्गुल्यश्चाञ्चिताः सर्वाः स पादस्त्वञ्चितः
स्मृतः।। 48।।
पादाग्रक्षतसञ्चारे वर्तितोद्वर्तिते तथा। एष पादाहते कार्यो नानाभ्रमरकेषु च।। 49।।
उत्क्षिप्ता यस्य पार्ष्णिः स्यादङ्गुल्यः कुञ्चितास्तथा। तथाकुञ्चितमध्यश्च स पादः कुञ्चितः
स्मृतः।। 50।।

udghaṭṭitaḥ samaścaiva tathāgratalasañcaraḥ / añcitaḥ kuñcitaścaiva pādaḥ pañcavidhaḥ smṛtaḥ // sthitvā pādatalāgreṇa pārṣṇirbhūmau nipātyate / yasya pādasya karaṇe bhavedudghaṭṭitastu saḥ //ayamudghaṭṭitakaraṇeṣvanukaraṇārthaṁ prayogamāsādya /drutamadhyamapracāraḥ sakṛdasakṛdvā

38-45 (B.IX. 258b-270a; G.36-49). 46-50 (B.IX. 273b-283; G.50-58).

1. C. सम्भ्रमातिपरिक्रमे. 2. C. कुर्यात्. 3. G. कुञ्चितः सूची पादः षोडा. 4. C. हतमध्य०. 5. G. adds one श्ल. 6. B. adds 3 couplets. 7. B. पार्ष्णिः प्रसृतोऽङ्गुष्ठकस्तथा. 8. B. तोदननिकुट्टने स्थितनिशुम्भने. G. ताडननिकट्ट-नस्थितनिशुम्भने. 9. B. ०पार्ष्णिकृताग्र०. 10. C. पाष्णितर्यस्याञ्चिता. 11. C. ऊर्ध्वाग्रतलम्, B. पादमग्रतलं.

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prayoktavyaḥ // svabhāvaracito bhūmau samasthānaśca yo bhavet / samapādaḥ sa vijñeyaḥ svabhāvābhinayāśrayaḥ // sthirasvabhavābhinaye nānākaraṇa-saṁśraye / valitaśca punaḥ kāryo vidhijñaiḥ pādarecite // utkṣiptā tu bhavet pāṣirṇārañcito'ṅguṣṭhakastathā / aṅgulyaścāñcitāḥ sarvāḥ pāde'gratalasañcare / / nodananikuṭṭite sthitaniśumbhite bhūmitāḍane bhramaṇe / vikṣepavividharecaka pāṣirṇākṣatagamanametena // pārṣṇiryasya sthitā bhūmāvūrdhvamagrataṁ tathā / aṅgulyaścāñcitāḥ sarvāḥ sa pādastvaccitaḥ smṛtaḥ // pādāgrakṣatasañcāre vartitodvartite tathā / eṣa pādāhate kāryo nānābhramarakeṣu ca // utkṣiptā yasyapārṣṇiḥ syādaṅgulyaḥ kuñcitāstathā / tathākuñcitamadhyaśca sa pādaḥ kuñcitaḥ smṛtaḥ //

The feet are of five kinds, *viz.*, Udghaṭṭita, Sama, Agratalasañcara, Añcita and Kuñcita.

Udghaṭṭita—standing on the fore part of the feet and then touching the ground with the heels.

(Use) : In practice this is to follow the Udghaṭṭita Karaṇa and this should be applied once or more in the high or medium speed.

Sama (natural)—[feet] naturally placed on an even ground. It relates to representing a natural posture.

(Use) : It should be kept still in representing the natural position of the body in connexion with the various Karaṇas, but in the Recaka movement of the feet it should be moved.

Agratalasañcara—The heels thrown up, the big toe put forward and the other toes bent.

(Uses)—This [is to be used] in urging, pounding, standing posture (*sthānaka)*, kicking, striking the ground, walking, throwing away [something], various Recaka movements and walking forward when there is a wound at the heel.

Añcita—The heels on the ground, the forepart of the feet raised and all the toes spread.

(Uses)—It is to be applied in representing a movement with wound at the forepart of the foot, turning round in every way, foot being struck [by something] and in various Bhrāmarī movements.

Kuñcita—The heels thrown up, toes all bent down and the middle of the feet too bent.

उदात्तगमने चैव वर्तितोद्वर्तिते तथा। अतिकान्तक्रमे चैव प्रयोगस्तस्य कीर्त्यते[1]॥ 51॥
udāttagamane caiva vartitodvartite tathā / atikāntakrame caiva prayogastasya kīrtyate //

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51 (B.IX. 273b-283; G.50-58). 1. B.G. add one śl. and a half.

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(Uses)—It is to be used in aristocratic *(udātta)* gait, turning, round to right and *vice versa* and in the Atikrāntā Cārī.[1]

• CĀRĪS •

पादजङ्घोरुकरणं समं कार्यं प्रयोक्तृभिः। पादस्य करणे सर्वं जङ्घोरुकृत्यमिष्यते॥ 52॥
pādajaṅghorukaraṇaṁ samaṁ kāryaṁ prayoktṛbhiḥ / pādasya karaṇe sarvaṁ jaṅghorukṛtyamiṣyate //

Persons practising [the Cārīs] should take up simultaneously the movements of the feet, the shanks and the thighs. [For] in the movement of feet are included all the movements of shanks and thighs.

यथा पादः प्रचर्तेत तथैवूरुः प्रवर्तते। [1]अनयोः समानकरणात् पादचारीं प्रयोजयेत्॥ 53॥
yathā pādaḥ pracarteta tathaivūruḥ pravartate / anayoḥ samānakaraṇāt pādacārīṁ prayojayet //

The thighs follow the way in which feet are moved and these two [limbs] constitute together the Cārī of the feet.

इत्येदङ्गजं प्रोक्तं लक्षणं कर्म चैव हि। अतःपरं प्रवक्ष्यामि चारीव्यायामलक्षणम्॥ 54॥
ityedaṅgajaṁ proktaṁ lakṣaṇaṁ karma caiva hi / ataḥparaṁ pravakṣyāmi cārīvyāyāmalakṣaṇam //

These are the descriptions and uses of [various] limbs. I shall now describe the system of [different] Cārīs.

॥ इति भारतीये नाट्यशास्त्रे शारीराभिनयो नाम दशमोध्यायः॥10॥
// iti bhāratīye nāṭyaśāstre śārīrābhinayo nāma daśamodhyāyaḥ//

Here ends Chapter X of Bharata's Nāṭyaśāstra,
which treats of Gestures of Other Limbs.

52-54 (B.IX. 273b-283; G.50-58). 1. B.G. तयोः.

1. B. reads after this three additional hemistichs which define the Sūci foot as follows: The (right foot with its) heel raised resting on the big toe and the left foot in the natural position constitute the Sūci feet. It is used in dance and playing the Nūpura.

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एकादशोऽध्यायः (11)

चारीविधानम्

Chapter - XI

CĀRĪ MOVEMENTS

• DEFINITIONS •

***एवं पादस्य जङ्घाया ऊरोः कट्यास्तथैव च। *[1]समानकरणाच्चेष्टा चारीति परिकीर्तिता।। 1।।**
evaṁ pādasya jaṅghāyā ūroḥ kaṭyāstathaiva ca / samānakaraṇāccesṭā cārīti parikīrtitā //

Moving thus simultaneously feet, shank and the hip is Cārī.

विधानोपगताश्चार्यो व्ययच्छन्ते परस्परम्। यस्मादङ्गसमायुक्तस्तस्माद् व्यायाम उच्यते।। 2।।
vidhānopagatāścāryo vyayacchante parasparam /yasmādaṅgasamāyuktastasmād vyāyāma ucyate //

As the Cārīs prescribed by rules and connected with [different] limbs relate to (*vyāyacchante* from *vyā-yam*=stretch out to) one another, they constitute (*lit.* are called) a *vyāyāma* (system).

एकपादप्रचारो यः सा चारीत्यभिसंज्ञिता। द्विपादक्रमणं यत्तु करणं नाम तद् भवेत्।। 3।।
ekapādapracāro yaḥ sā cārītyabhisaṁjñitā / dvipādakramaṇaṁ yattu karaṇaṁ nāma tad bhavet //

Cārī : The movement with a single foot, at a time is called the Cārī.

Karaṇa[1] : The two feet moving [together] is called the Karaṇa.

करणानां समायोगः खण्ड इत्यभिधीयते। खण्डैस्त्रिभिश्चतुर्भिर्वा [2]संयुक्तं मण्डलं भवेत्।। 4।।
karaṇānāṁ samāyogaḥ khaṇḍa ityabhidhīyate / khaṇḍaistribhiścaturbhirvā saṁyuktaṁ maṇḍalaṁ bhavet //

Khaṇḍa : A combination of the [three] Karaṇas is called the Khaṇḍa.

Maṇḍala : Three or four Khaṇḍas combine to make up the Maṇḍala.

• USES OF THE CĀRĪ •

चारीभिः [3]प्रस्तुतं नृत्तं चारीभिश्चेष्टितं तथा। चारीभिः शस्त्रमोक्षश्च चार्यो युद्धे च कीर्तिताः।। 5।।
cārībhiḥ prastutaṁ nṛttaṁ cārībhiśceṣṭitaṁ tathā / cārībhiḥ śastramokṣaśca cāryo yuddhe ca kīrtitāḥ //

From the Cārīs proceed dance as well as movements [in general] and release of missiles; and [the stage] fighting [in general] should be made with the Cārīs.

1-5. (B.X. 1-10; G.1-10). 1. B. समानकरणे, Bch. समानकरणा. 2. B. संयुक्तैः. 3. B. प्रसृतं

1. This karaṇa should be distinguished from that mentioned in IV. 30, 34-75. 63ff.

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यदेतत् प्रस्तुतं नाट्यं तच्चारीष्वेव [1]संस्थितम्। न हि चार्या विना किञ्चिन्नाट्ये ह्यङ्गं प्रवर्तते।। 6।।
yadetat prastutaṁ nāṭyaṁ taccārīṣveva saṁsthitam / na hi cāryā vinā kiñcinnāṭye hyaṅgaṁ pravartate //

Whatever has been described as Histrionic Representation is included in the Cārīs, and no part of it can take place without the same.

तस्माच्चारीविधानस्य संप्रवक्ष्यामि लक्षणम्। या यस्मिंस्तु [2]यथा योज्या नृत्त युद्धे गतौ तथा।। 7।।
tasmāccārīvidhānasya saṁpravakṣyāmi lakṣaṇam / yā yasmiṁnmastu yathā yojyā nṛtta yuddhe gatau tathā //

Hence, I shall describe the rules of the Cārīs which are to be used in dance, ordinary movements and fights [on the stage].

• THIRTYTWO CĀRĪS •

समपादा स्थितावर्ता शकटास्या तथैव च। अध्यर्धिका चाषगतिर्विच्यवा च तथापरा।। 8।।
एडकाक्रीडिता बद्धा ऊरूद्वृत्ता तथाड्डिता। [3]उत्स्यन्दिता च जनिता स्यन्दिता चापस्यन्दिता।। 9।।
समोत्सारितमत्तल्ली मत्तल्ली चेति षोडश। एता भौम्यः स्मृताश्चार्यः [4]शृणुताकाशकीः पुनः।।10।।
samapādā sthitāvartā śakaṭāsyā tathaiva ca / adhyardhikā cāṣagatirvicyavā ca tathāparā // eḍakākrīḍitā baddhā ūrūdvṛttā tathāḍḍitā / utsyanditā ca janitā syanditā cāpasyanditā // samotsāritamattallī mattallī ceti ṣoḍaśa / etā bhaumyaḥ smṛtāścāryaḥ śṛṇutākāśakīḥ punaḥ //

The following sixteen are the earthly (*bhaumī*) Cārīs : Samapādā, Sthitāvartā, Śakaṭāsyā, Adhyardhikā, Cāṣagati, Vicyavā, Eḍakākrīḍitā, Badhā, Ūrūdvṛttā, Aḍḍitā, Utsyanditā,[1] Janitā, Syanditā[2], Apasyanditā[3], Samotsaritamattalli and Mattalli.

अतिक्रान्ता ह्यपक्रान्ता पार्श्वक्रान्ता तथैव च। ऊर्ध्वजानुश्च सूची च तथा नूपुरपादिका।। 11।।
दोलपादा तथाक्षिप्ता [5]आविद्धोद्वृत्तसंज्ञिते। विद्युद्भ्रान्ता ह्यलाता च भुजङ्गत्रासिता तथा।। 12।।
मृगप्लुता च दण्डा च भ्रमरी चेति षोडश। आकाशक्यः स्मृता ह्येता लक्षणं च निबोधत।। 13।।
atikrāntā hyapakrāntā pārśvakrāntā tathaiva ca / ūrdhvajānuśca sūcī ca tathā nūpurapādikā // dolapādā tathākṣiptā āviddhodvṛttasaṁjñite / vidyudbhrāntā hyalātā ca bhujaṅgatrāsitā tathā // mṛgaplutā ca daṇḍā ca bhramarī ceti ṣoḍaśa / ākāśakyaḥ smṛtā hyetā lakṣaṇaṁ ca nibodhata //

The aerial (*ākāśikī*) Cārīs are sixteen in number. They are as follows : Atikrāntā, Apakrāntā, Pārśvakrāntā, Ūrdhvajānu, Sūcī, Nūpurapādika, Dolapādā, Ākṣiptā, Āviddhā, Udvṛttā, Vidyudbhrāntā, Alātā, Bhujaṅgatrasitā, Hariṇaplutā, Daṇḍā and Bhramarī.

6-10. (B.X. 1-10; G.1-10). 11-13 (B.X. 11-22; G.11-22). 1. C. संज्ञितम्. 2. C. प्रयोक्तव्या. 3. B.G. उत्स्पन्दिता. 4. C. शृणुताकाशकी, B.G. आकाशिकी. 5. C. व्याविद्धोद्धृत०.

1. G. reads these names as Utspanditā, Apaspanditā and Spanditā and B. as Utspanditā, and Apasyanditā. I have taken the root *syand* as the basis of all these names. Mss. erratically give -*syand*-and -*spand*.
2. *Ibid.*
3. *Ibid.*

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• EARTHLY CĀRĪS •

पादैर्निरन्तरकृतैस्तथा समनखैरपि। समपादा तु सा चारी विज्ञेया स्थानसंश्रया।। 14।।
pādairnirantarakṛtaistathā samanakhairapi / samapādā tu sā cārī vijñeyā sthānasaṁśrayā //

Samapādā—The two feet close together, the nails [of the toes] meeting, and standing on the spot.[1]

भूमिधृष्टेन पादेन कृत्वाभ्यन्तरमण्डलम्। [1]पुनरुत्सारयेदन्यं स्थितावर्ता तु सा स्मृता।। 15।।
bhūmidhṛṣṭena pādena kṛtvābhyantaramaṇḍalam / punarutsārayedanyaṁ sthitāvartā tu sā smṛtā //

Sthitāvartā—One Agratalasañcara foot drawn up to cross the remaining foot and this movement repeated with another foot after separating the two.

निषण्णाङ्गस्तु चरणं प्रसार्य तलसञ्चरम्। उद्वाहितमुरः कृत्वा शकटास्यां प्रयोजयेत्।। 16।।
niṣaṇṇāṅgastu caraṇaṁ prasārya talasañcaram / udvāhitamuraḥ kṛtvā śakaṭāsyāṁ prayojayet //

Śakaṭāsyā—The body held upright, one Agratalasañcara foot put forward and the breast being Udvāhita.

सव्यस्य पृष्ठतो वामश्चरणस्तु यदा भवेत्। [2]तस्योपसर्पणं चैव ज्ञेया साध्यार्धिका बुधैः।। 17।।
savyasya pṛṣṭhato vāmaścaraṇastu yadā bhavet / tasyopasarpaṇaṁ caiva jñeyā sādhyārdhikā budhaiḥ //

Adhyardhikā—The left foot on the back (*i.e.* heel) of the right one, the latter to be drawn away [a Tāla and half a part].[2]

पादः प्रसारितः सव्यः पुनश्चैवोपसर्पितः। वामः सव्यापसर्पी च चाषगत्यां विधीयते।। 18।।
pādaḥ prasāritaḥ savyaḥ punaścaivopasarpitaḥ / vāmaḥ savyāpasarpī ca cāṣagatyāṁ vidhīyate //

Cāṣagati—The right foot put forward and then drawn back and at the same time left foot drawn back and put forward afterwards.

[3]विच्यवात् समपादाया [4]विच्यवां संप्रयोजयेत्। निकुट्टयंस्तलाग्रेण[5] पादस्य धरणीतलम्।। 19।।
vicyavāt samapādāyā vicyavāṁ saṁprayojayet / nikuṭṭayaṁstalāgreṇa pādasya dharaṇītalam //

Vicyavā—Separating the feet from the Samapādā position and striking the ground with their fore part.

तलसञ्चारपादाभ्यामुत्प्लुत्य पतनं तु यत्। [6]पर्यायशश्च क्रियते एडकाक्रीडिता तु सा।। 20।।
talasañcārapādābhyāmutplutya patanaṁ tu yat / paryāyaśaśca kriyate eḍakākrīḍitā tu sā //

14-20 (B.X. 11-22; G.11-22). 1. C. पुनरुत्सादयेदन्यं. 2. C. तस्योपसर्पणं. 3. C. वीच्यवाक्. 4. C. विश्लेषं. 5. C. ०स्तथाग्रेण. 6. C. पर्यायतश्च.

1. On the appropriateness of this name see Ag.
2. The exact measure (1½ tāla) is given by Ag.

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Eḍakākṛīḍitā—Jumping up and down with the Talasañcara feet.

अन्योन्यजङ्घासंवेधात् कृत्वा तु स्वस्तिकं ततः। ऊरुभ्यां वलनं यस्मात् सा वद्धा चार्युदाहृता॥ 21॥
anyonyajaṅghāsaṁvedhāt kṛtvā tu svastikaṁ tataḥ / ūrubhyāṁ valanaṁ yasmāt sā vaddhā cāryudāhṛtā //

Baddhā—The sideways movement of the thighs when the two shanks are crossed.

तलसञ्चरपादस्य पार्ष्णिर्बाह्योन्मुखी यदा। जङ्घाञ्चिता तथोद्वृत्ता ऊरूद्वृत्तेति सा स्मृता॥ 22॥
talasañcarapādasya pārṣṇirbāhyonmukhī yadā / jaṅghāñcitā tathodvṛttā ūrūdvṛtteti sā smṛtā //

Ūrūdvṛttā—The heel of a Talasañcara foot placed outwards, one of the shanks to be slightly bent and the thigh turned up.

अग्रतः पृष्ठतो वापि पादोऽग्रतलसञ्चरः। द्वितीयपादनिर्घृष्टो [1]यत्रस्यादड्डिता तु सा॥ 23॥
agrataḥ pṛṣṭhato vāpi pādo'gratalasañcaraḥ / dvitīyapādanirghṛṣṭo yatrasyādaḍḍitā tu sā //

Aḍḍitā—One Agratalasañcara foot rubbing against the fore part or the back of another foot.

शन्नैः पादो निवर्तेत बाह्येनाभ्यन्तरेण च। यद्रेचकानुसारेण सा [2]चार्युत्स्यन्दिता स्मृता॥ 24॥
śannaiḥ pādo nivarteta bāhyenābhyantareṇa ca / yadrecakānusāreṇa sā cāryutsyanditā smṛtā //

Utsyanditā—The two feet to move gradually side ways (*lit.* in and out) in the manner of the Recaka.

मुष्टिहस्तश्च वक्षःस्थः करोऽन्यश्च प्रवर्तितः। तलसञ्चरपादश्च जनिता चार्युदाहृता॥ 25॥
muṣṭihastaśca vakṣaḥsthaḥ karo'nyaśca pravartitaḥ / talasañcarapādaśca janitā cāryudāhṛtā //

Janitā—A Muṣṭi hand held on the breast and another hand moved round, and the feet to be Talasañcara.

पञ्चतालान्तरं पादं प्रसार्य [3]स्यन्दितां न्यसेत्। द्वितीयेन तु पादेन [4]तथापस्यन्दितामपि॥ 26॥
pañcatālāntaraṁ pādaṁ prasārya syanditāṁ nyaset / dvitīyena tu pādena tathāpasyanditāmapi //

Syanditā—One foot put forward five Tālas away from the other.

Apasyanditā—The reverse of the Syanditā Cārī (*i.e.* another foot being put forward five Tālas away from the other).

तलसञ्चरपादाभ्यां घूर्णमानोपसर्पणैः[5]। समोत्सरितमत्तल्ली व्यायामे समुदाहृता॥ 27॥
talasañcarapādābhyāṁ ghūrṇamānopasarpaṇaiḥ / samotsaritamattallī vyāyāme samudāhṛtā //

21-22 (B.X. 11-22; G.11-22). 23-27 (B.X. 23-33; G.23-33). 1. G. यस्याः, B. यस्यां. 2. B.G. चार्युत्स्यन्दिता. 3. B.G. स्यन्दितां 4. B.G. तथापस्यन्दितामपि. 5. C. ०मानापसर्पणैः.

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Samotsarita-matalli—Going back with a circular movement and the feet being of the Talasañcara kind.

उभाभ्यामपि पादाभ्यां घूर्णमानोपसर्पणैः। उद्वेष्टितापविद्धैश्च हस्तैर्मत्तल्ल्युदाहृता।। 28।।
ubhābhyāmapi pādābhyāṁ ghūrṇamānopasarpaṇaiḥ / udveṣṭāpaviddhaiśca hastairmattallyudāhṛtā //

Mattalli—Going back with a circular movement and hands being Udveṣṭita and motionless.

एता भौम्यः स्मृताश्चार्यो[1] नियुद्धकरणाश्रया। [2]आकाशकीनां चारीणां संप्रवक्ष्यामि लक्षणम्।। 29।।
etā bhaumyaḥ smṛtāścāryo niyuddhakaraṇāśrayā / ākāśakīnāṁ cārīṇāṁ saṁpravakṣyāmi lakṣaṇam //

These are the Cārīs used in personal combat as well as in the Karaṇas. I shall now describe the aerial Cārīs.

• AERIAL CĀRĪS •

कुञ्चितं पादमुत्क्षिप्य पुरतः संप्रसारयेत्। उत्क्षिप्य पातयेच्चैनमतिक्रान्ता तु सा स्मृता।। 30।।
kuñcitaṁ pādamutkṣipya purataḥ saṁprasārayet / utkṣipya pātayeccainamatikrāntā tu sā smṛtā //

Atikrāntā—A Kuñcita foot thrown up, put forward and caused to fall on the ground.

ऊरुभ्यां वलनं कृत्वा कुञ्चितं पादमुद्धरेत्। पार्श्वे[3] विनिक्षिपेच्चैनमपक्रान्ता तु सा स्मृता।। 31।।
ūrubhyāṁ valanaṁ kṛtvā kuñcitaṁ pādamuddharet / pārśve vinikṣipeccainamapakrāntā tu sā smṛtā //

Apakrāntā—the Valana posture of the two thighs, a Kuñcita foot raised and thrown down sideways.

कुञ्चितं पादमुत्क्षिप्य जानु स्तनसमं न्यसेत्। उद्घट्टितेन पादेन पार्श्वक्रान्ता विधीयते।। 32।।
kuñcitaṁ pādamutkṣipya jānu stanasamaṁ nyaset / udghaṭṭitena pādena pārśvakrāntā vidhīyate //

Pārśvakrāntā—one foot Kuñcita and another thrown up and brought near the side.

कुञ्चितं पादमुत्क्षिप्य जानु स्तनममं न्यसेत्। द्वितीयं [4]च क्रमः स्तब्ध ऊर्ध्वजानुः प्रकीर्तिता।। 33।।
kuñcitaṁ pādamutkṣipya jānu stanamamaṁ nyaset / dvitīyaṁ ca kramaḥ stabdha ūrdhvajānuḥ prakīrtitā //

Urdhvajānu—Throwing up a Kuñcita foot and its knee brought up to the level of the breast, and the remaining knee without movement, and then this second foot thrown up in the manner of the first, and the first foot kept motionless.

28-33 (B.X. 23-33; G.23-33). 1. C. नियुक्त०. 2. BG. आकाशिकीनां, see note 7 in p. 156. 3. C. विनिक्षिपेच्चैवम्. 4. B. च क्रमस्तब्धम्, C. च क्रमात् स्तब्धम्.

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कुञ्चितं पादमुत्क्षिप्य जानूर्ध्वं संप्रसारयेत्। पातयेच्चाग्रयोगेन सा सूची परिकीर्तिता।। 34।।
kuñcitaṁ pādamutkṣipya jānūrdhvaṁ saṁprasārayet / pātayeccāgrayogena sā sūcī parikīrtitā //

Sūci—A Kuñcita foot thrown up and brought above the knee of the remaining foot and then to let it fall on its fore part.

पृष्ठतो ह्यञ्चितं कृत्वा पादमग्रतलेन तु। द्रुतं निपातयेद्भूमौ चारी नूपुरपादिका।। 35।।
pṛṣṭhato hyañcitaṁ kṛtvā pādamagratalena tu / drutaṁ nipātayedbhūmau cārī nūpurapādikā //

Nūpurapādikā—One Añcita foot raised up and taken behind another foot and then quickly caused to fall on the ground.

कुञ्चितं पादमुत्क्षिप्य पार्श्वात् पार्श्वन्तु दोलयेत्। पातयेदञ्चितं चैव दोलपादा प्रकीर्तिता।। 36।।
kuñcitaṁ pādamutkṣipya pārśvāt pārśvantu dolayet / pātayedañcitaṁ caiva dolapādā prakīrtitā //

Dolapādā—One Kuñcita foot thrown up and moved from side to side and then caused to fall on the ground as an Añcita foot.

कुञ्चितं पादमुत्क्षिप्य आक्षिप्य त्वञ्चितं न्यसेत्। जङ्घास्वस्तिकसंयुक्ता [1]चाक्षिप्य नाम सा स्मृता।। 37।।
kuñcitaṁ pādamutkṣipya ākṣipya tvañcitaṁ nyaset / jaṅghāsvastikasaṁyuktā cākṣipya nāma sā smṛtā //

Ākṣiptā—One Kuñcita foot thrown off and then placing it quickly on an Añcita foot by crossing the shanks of the remaining leg.

स्वस्तिकस्याग्रतः पादः कुञ्चितश्च प्रसारितः। निपतेदञ्चिताविद्धमाविद्धा नाम सा स्मृता।। 38।।
svastikasyāgrataḥ pādaḥ kuñcitaśca prasāritaḥ / nipatedañcitāviddhamāviddhā nāma sā smṛtā //

Āviddhā—One Kuñcita foot from the Svastika position stretching and falling on the ground quickly as an Añcita foot.

पादमाविद्धमावेष्ट्य समुत्प्लुत्य निपातयेत्। परिवृत्य द्वितीयं च सोद्वृत्ता चार्युदाहृता।। 39।।
pādamāviddhamāveṣṭya samutplutya nipātayet / parivṛtya dvitīyaṁ ca sodvṛttā cāryudāhṛtā //

Udvṛttā—The (Kuñcita) foot of the Āviddha Cārī taken round [the thigh of the remaining leg] and thrown up and then caused to fall [on the ground].

पृष्ठतो वलितं पादं शिरोघृष्टं प्रसारयेत्। सर्वतो मण्डलाविद्धं विद्युद्भ्रान्ता तु सा स्मृता।। 40।।
pṛṣṭhato valitaṁ pādaṁ śiroghṛṣṭaṁ prasārayet / sarvato maṇḍalāviddhaṁ vidyudbhrāntā tu sā smṛtā //

Vidyudbhrāntā—One foot turned to the back and after touching its top part to be stretched, and the head moved in a circle.

34-40 (B.X. 34-45; G. 34-45). 1. C. उत्क्षिप्ता

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पृष्ठप्रसारितः पादो वलिताभ्यन्तरीकृतः। पार्ष्णि प्रपतितश्चैव ह्यलाता [1]सा प्रकीर्तिता।। 41।।

pṛṣṭhaprasāritaḥ pādo valitābhyantarīkṛtaḥ / pārṣiṇa prapatitaścaiva hyalātā sā prakīrtitā //

Alātā—One foot stretched backwards and then put in and afterwards caused to fall on its heel.

कुञ्चितं पादमुत्क्षिप्य त्र्यश्रमूरु विवर्तयेत्। कटीजानुविवर्ताच्च भुजङ्गत्रासिता भवेत्।। 42।।

kuñcitaṁ pādamutkṣipya tryaśramūru vivartayet / kaṭījānuvivartācca bhujaṅgatrāsitā bhavet //

Bhujaṅgatrāsitā—one Kuñcita foot thrown up and the waist and the knee being turned round and the thigh [of the remaining foot] to be turned round too.

अतिक्रान्तक्रमं कृत्वा चोत्प्लुत्य विनिपातयेत्। [2]जङ्घाञ्चिता परिक्षिप्ता सा ज्ञेया हरिणप्लुता।। 43।।

atikrāntakramaṁ kṛtvā cotplutya vinipātayet / jaṅghāñcitā parikṣiptā sā jñeyā hariṇaplutā //

Hariṇaplutā—The foot in the Atikrāntā Cārī to be caused to fall on the ground after a jump, and the shank of an Añcita foot to be put in the Kṣiptā posture.

नूपुरं चरणं कृत्वा पुरतः संप्रसारयेत्। [3]क्षिप्रमाविद्धकरणं दण्डपादा तु सा स्मृता।। 44।।

nūpuraṁ caraṇaṁ kṛtvā puratah saṁprasārayet / kṣipramāviddhakaraṇaṁ daṇḍapādā tu sā smṛtā //

Daṇḍapādā—The foot in the Nūpura-[pādikā] Cārī to be stretched and quickly to turn.

अतिक्रान्तक्रमं कृत्वा त्रिकं तु परिवर्तयेत्। द्वितीयपादभ्रमणात्तलेन भ्रमरी स्मृता।। 45।।

atikrāntakramaṁ kṛtvā trikaṁ tu parivartayet / dvitīyapādabhramaṇāttalena bhramarī smṛtā //

Bhramarī—The foot in the Atikrāntā Cārī to be thrown up and the entire body turned round (lit. the Trika turned round) and then the second foot to be moved on its sole.

आकाशक्यः स्मृता ह्येता ललिताङ्गक्रियात्मिकाः। [4]धनुर्वज्रादिशस्त्राणां [5]प्रयोक्तव्यास्तु मोक्षणे।। 46।।

ākāśakyaḥ smṛtā hyetā lalitāṅgakriyātmikāḥ / dhanurvajrādiśastrāṇāṁ prayoktavyāstu mokṣaṇe //

These are the aerial Cārīs, consisting of graceful movements of limbs. These are to be applied in the use of weapons like a bow, an arrow and the thunderbolt *(vajra)*.

[6]अग्रगौ समगौ वापि अनुगौ वापि योगतः। पादयोस्तु द्विजा हस्तौ कर्तव्यौ नाट्ययोक्तृभिः।। 47।।

41-45 (B.X. 34-45; G. 34-45). 46-47 (B.X. 46-56; G. 46-56). 1. G. संप्रकीर्तिता. 2. G. जङ्घाञ्चितोपरिक्षिप्ता. 3. G. ०माविद्धचरणं. 4. B. धनुव्रजासि शस्त्राणां. 5. B. प्रयोक्तव्या विमोक्षणे, C. प्रयोक्तव्या प्रयोक्तृभिः. 6. B. अग्रगौ पृष्टगौ.

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agragau samagau vāpi anugau vāpi yogataḥ / pādayostu dvijā hastau kartavyau nāṭyayoktṛbhiḥ //

O Brahmins, in all these cases the two hands should according to the circumstances, either precede, go simultaneously with or follow the feet.

यतः पादस्ततो हस्तो यतो हस्तस्ततस्त्रिकम्। पादस्य निर्गमं कृत्वा तथोपाङ्गानि योजयेत्।। 48।।
yataḥ pādastato hasto yato hastastatastrikam / pādasya nirgamaṁ kṛtvā tathopāṅgāni yojayet //

Where the foot [moves], there the hand [should follow] and where the hand [moves], there the entire body.

[Hence] after taking a step, all the minor limbs should be made use of.

पादचार्यां यदा पादो धरणीमेव गच्छति। एवं [1]हस्तश्चरित्वा तु कटीदेशं समाश्रयेद्।। 49।।
pādacāryāṁ yadā pādo dharaṇīmeva gacchati / evaṁ hastaścaritvā tu kaṭīdeśaṁ samāśrayed //

When in course of a Cārī a foot comes to rest on the ground the [corresponding] hand should be moved round and brought on the waist.

एताश्चार्यो मया प्रोक्ता ललिताङ्गक्रियात्मिकाः। स्थानान्यासां प्रवक्ष्यामि सर्वशस्त्रविमोक्षणे।। 50।।
etāścāryo mayā proktā lalitāṅgakriyātmikāḥ / sthānānyāsāṁ pravakṣyāmi sarvaśastravimokṣaṇe //

I have finished describing Cārīs consisting of graceful movements of limbs. I shall now speak of Sthānas (standing posture) to be used in the release of missiles of all kinds.

• STHĀNAS •

वैष्णवं समपादं च वैशाखं मण्डलं तथा। प्रत्यालीढं तथालीढं स्थानान्येतानि षण्णृणाम्।। 51।।
vaiṣṇavaṁ samapādaṁ ca vaiśākhaṁ maṇḍalaṁ tathā / pratyālīḍhaṁ tathālīḍhaṁ sthānānyetāni ṣaṇṇṛṇām //

Six Sthānas (standing posture) for men are Vaiṣṇava, Sampāda, Vaiśākha, Maṇḍala, Ālīḍha, and Pratyālīḍha.

द्वौ तालावर्धतालश्च पादयोरन्तरं भवेत्। तयोः [2]समुत्थितस्त्वेकस्त्र्यश्रः पक्षस्थितोऽपरः।। 52।।
किंचिदञ्चितजङ्घं च सौष्ठवाङ्गपुरस्कृतम्। वैष्णवस्थानमेतद्धि विष्णुरत्राधिदैवतम्।। 53।।
dvau tālāvardhatālaśca pādayorantaraṁ bhavet / tayoḥ samutthitastvekastryaśraḥ pakṣasthito'paraḥ // kiṁcidañcitajaṅghaṁ ca sauṣṭhavāṅgapuraskṛtam / vaiṣṇavasthānametaddhi viṣṇuratrādhidaivatam //

Vaiṣṇava—The feet two Tālas and a half apart, one for the natural posture and another obliquely placed with toes pointing sideways and the shank bent *(añcita)* and limbs with Sauṣṭhava. Viṣṇu is the presiding deity of this Sthāna.

48-53 (B.X. 46-56; G. 46-56). 1. C. हस्तं. 2. C. समस्थित०.

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स्थानेनानेन कर्तव्यः संलापस्तु स्वभावजः। नानाकार्यान्तरोपेतैर्नृभिरुत्तममध्यमैः।। 54।।
sthānenānena kartavyaḥ saṁlāpastu svabhāvajaḥ /nānākāryāntaropetairnṛ-bhiruttamamadhyamaiḥ //

(Uses)—From this Sthāna persons of the superior and the middling types should carry on their ordinary (lit. natural) conversation in connexion with various duties.

*चक्रस्य मोक्षणे चैव धारणे धनुषस्तथा। *[1]धैर्योदात्ताङ्गलीलासु तथा क्रोधे प्रयोजयेत्।। 55।।
cakrasya mokṣaṇe caiva dhāraṇe dhanuṣastathā / dhairyodāttāṅgalīlāsu tathā krodhe prayojayet //

It should also be assumed in throwing a disc, holding a bow, in patient and stately movement of the limbs, and in anger.

इदमेव विषर्यस्तं प्रणयक्रोध इष्यते। उपालम्भकृते चैव [2]प्रणयोद्वेगयोस्तथा।। 56।।
शङ्कासूयोग्रताचिन्तामतिस्मृतिषु चैव हि। दैन्ये चपलातायां च [3]गर्वाभीष्टेषु शक्तिषु।। 57।।
शृङ्गाराद्भुतबीभत्सवीरप्राधान्ययोजितम् । समपादे समौ पादौ तालमात्रान्तरस्थितौ।। 58।।
idameva viṣaryastaṁ praṇayakrodha iṣyate / upālambhakṛte caiva praṇayod-vegayostathā // śaṅkāsūyogratācintāmatismṛtiṣu caiva hi / dainye capalātāyāṁ ca garvābhīṣṭeṣu śaktiṣu //śṛṅgārādbhutabībhatsavīraprādhānyayojitam/ samapāde samau pādau tālamātrāntarasthitau //

On being reversed it is to be used in anger of love. And similarly in the administration of rebuke, and in love, distress, apprehension, envy, cruelty, thinking, assurance, and recollection, it is to be assumed when the Erotic, the Marvellous, the Odious and the Heroic Sentiments are prominently introduced.

स्वभावसौष्ठवोपेतौ ब्रह्मा चात्राधिदैवतम्। अनेन कार्यं स्थानेन [4]विप्रमङ्गलधारणम्।। 59।।
रूपणं पक्षिणां चैव [5]वरं कौतुकमेव च। खस्थानां स्यन्दनस्थानां विमानस्थायिनामपि।। 60।।
svabhāvasauṣṭhavopetau brahmā cātrādhidaivatam / anena kāryaṁ sthānena vipramaṅgaladhāraṇam // rūpaṇaṁ pakṣiṇāṁ caiva varaṁ kautukameva ca / khasthānāṁ syandanasthānāṁ vimānasthāyināmapi //

Samapāda—The feet in the natural posture are kept one Tāla apart, and the body with the natural Sauṣṭhava. Brahmā is its presiding deity.

लिङ्गस्थानां व्रतस्थानां स्थानमेतत्तु कारयेत्। तालास्त्रयोऽर्धतालश्च पादयोरन्तरं भवेत्।। 61।।
तालांस्त्रीनर्धतालं च निषण्णोरुं प्रकल्पयेत्। त्र्यश्रौ [6]पक्षस्थितौ चैव तत्र पादौ प्रयोजयेत्।। 62।।
वैशाखस्थानमेतद्धि स्कन्दश्चात्राधिदैवतम्।
liṅgasthānāṁ vratasthānāṁ sthānametattu kārayet / tālāstrayo'rdhatālaśca pādayorantaraṁ bhavet // tālāṁstrīnardhatālaṁ ca niṣaṇṇoruṁ prakalpayet /

54-56 (B.X. 46-56; G. 46-56). 57-63 (B.X. 57-68; G. 57-68a). 1. C. धैर्यदानाङ्ग०. 2. C. प्रकर्षाधिबलस्तथा, G. प्रहर्षोद्वेगयोस्तथा. 3. G. गर्वाधिक्येषु 4. G. ०मङ्गलकारणम्. 5. G. वरकौतुकम्, B. वरं कौतुकम् 6. C. वक्षःस्थितौ.

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tryaśrau pakṣasthitau caiva tatra pādau prayojayet // vaiśākhasthānametaddhi skandaścātrādhidaivatam /

(Uses)—It should be assumed in accepting blessings from the Brahmins[1], and in mimicking birds. The bridegroom at the marriage ceremony, persons in the sky, chariot and aerial car (*vimāna*), person[2] of marked sects (*liṅgastha*) and person practising vows are also to assume this.

स्थानेनानेन कर्तव्यमश्वानां वाहनं बुधैः।। 63।।

व्यायामो निर्गमश्चैव स्थूलपक्षिनिरूपणम्। [1]शरासनसमुत्कर्षव्यायामकृतमेव च।। 64।।
रेचकेषु च कर्तव्यमिदमेव प्रयोक्तृभिः।

sthānenānena kartavyamaśvānāṁ vāhanaṁ budhaiḥ // vyāyāmo nirgamaścaiva sthūlapakṣinirūpaṇam / śarāsanasamutkarṣavyāyāmakṛtameva ca // recakeṣu ca kartavyamidameva prayoktṛbhiḥ /

Vaiśākha—The two feet three Tālas and a half apart and the thighs without motion; [besides this] the two feet to be obliquely placed pointing sideways. Skanda (Kārtikeya) is its presiding deity.

ऐन्द्रे तु मण्डले पादौ चतुस्तालान्तरस्थितौ।। 65।। त्र्यस्रौ पक्षस्थितौ चैव कटीजानू समौ तथा।
aindre tu maṇḍale pādau catustālāntarasthitau // tryasrau pakṣasthitau caiva kaṭījānū samau tathā /

(Uses)—This Sthāna should be assumed in riding horses, and in exercise, exit [from any place], mimicking large birds, practice of shooting arrows and in the Recakas [of the feet.]

Maṇḍala—It relates to Indra (i.e., its presiding deity is Indra). In it the feet are four Tālas apart and they are obliquely placed and turned sideways, the waist and the knee are in the natural position.

धनुर्वज्रादिशस्त्राणि मण्डलेन प्रयोजयेत्।। 66।। [2]वाहनं कुञ्जराणां तु स्थूलपक्षिनिरूपणम्।
dhanurvajrādiśastrāṇi maṇḍalena prayojayet // vāhanaṁ kuñjarāṇāṁ tu sthūlapakṣinirūpaṇam /

(Uses)—The Maṇḍala Sthāna should be assumed in the use of weapons like the bow and the thunderbolt, riding of elephant, and mimicking large birds.

अस्यैव दक्षिणं पादं पञ्चतालान् प्रसार्य तु।। 67।। आलीढं स्थानकं कुर्याद् रुद्रश्चास्याधिदैवतम्।
asyaiva dakṣiṇaṁ pādaṁ pañcatālān prasārya tu // ālīḍhaṁ sthānakaṁ kuryād rudraścāsyādhidaivatam /

Ālīḍha—The right foot in the Maṇḍala Sthāna drawn five Tālas apart [from the other foot] will make the Ālīḍha Sthāna, Rudra (Śiva) is its presiding deity.

अनेन कार्यं स्थानेन वीररौद्रकृतं तु यत्।। 68।।

63-68 (B.X. 57-68; G. 57-68a). 1. C. शराणां च समुत्क्षेपं. 2. B. धनुर्वज्राणि.

1. *vipramaṅgala—vipraiḥ yan maṅgalāśirvacanādi* etc. (Ag.).
2. *liṅgasthān—śaivādyāḥ vratasthā ūrdhvakāyādi prajñaṅgāḥ (?)* (Ag.).

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उत्तरोत्तरसंजल्पो रोषामर्षकृतश्च यः। मल्लानां चैव [1]संफेटः शत्रूणां च निरूपणम्।। 69।।
तथाभिद्रवणं चैव शस्त्राणां चैव मोक्षणम्।
anena kāryaṁ sthānena vīraraudrakṛtaṁ tu yat // uttarottarasaṁjalpo roṣāmarṣakṛtaśca yaḥ / mallānāṁ caiva saṁpheṭaḥ śatrūṇāṁ ca nirūpaṇam // tathābhidravaṇaṁ caiva śastrāṇāṁ caiva mokṣaṇam /

(Uses)—This Sthāna should be assumed in all acts relating to the Heroic and the Furious Sentiments, duel of wrestlers and in the representation of enemies, an attack [on them], and release of missiles.

कुञ्चितं दक्षिणं कृत्वा वामपादं प्रसार्य च।। 70।। आलीढपरिवर्तस्तु प्रत्यालीढमिति स्मृतम्।
kuñcitaṁ dakṣiṇaṁ kṛtvā vāmapādaṁ prasārya ca // ālīḍhaparivartastu pratyālīḍhamiti smṛtam /

Pratyālīḍha—When the right foot is bent and the left foot is put forward in the Ālīḍha Sthāna the Pratyālīḍha will be produced.

आलीढसहितं शस्त्रं प्रत्यालीढेन मोक्षयेत्।। 71।। नानाशस्त्रविमोक्षो हि कार्योऽनेन प्रयोक्तृभिः।
ālīḍhasahitaṁ śastraṁ pratyālīḍhena mokṣayet // nānāśastravimokṣo hi kāryo'nena prayoktṛbhiḥ /

(Uses)—After taking an aim from the Āliḍha Sthāna the missile to be [actually] released from the Pratyālīḍha Sthāna. The actor should release various weapons from this Sthāna.

• FOUR NYĀYAS IN USING WEAPONS •

न्यायाश्चैवात्र विज्ञेयाश्चत्वारः शस्त्रमोक्षणे।। 72।। भारतः सात्त्वतश्चैव वार्षगण्योऽय कैशिकः।
nyāyāścaivātra vijñeyāścatvāraḥ śastramokṣaṇe // bhārataḥ sāttvataścaiva vārṣagaṇyo'ya kaiśikaḥ /

There are four *Nyāyas* (ways) of using weapons (*lit.* releasing missiles). viz. Bhārata, Sāttvata, Vārṣagaṇya and Kaiśika.

भारते तु कटिच्छेद्यं पादच्छेद्यं तु सात्वते।। 73।। वक्षसो वार्षगण्ये तु शिरच्छेद्यं तु कैशिके।
bhārate tu kaṭicchedyaṁ pādacchedyaṁ tu sātvate // vakṣaso vārṣagaṇye tu śiracchedyaṁ tu kaiśike /

In the Bhārata [Nyāya the weapon] should strike (lit. cut) at the waist, in the Sāttvata at the foot, in the Vārṣagaṇya at the breast and in the Kaiśika at the head.

एभिः प्रयोक्तृभिर्न्यायैर्नानाचारीसमुत्थितैः।। 74।। प्रविचाराः प्रयोक्तव्या नानाशस्त्रविमोक्षणे।
ebhiḥ prayoktṛbhirnyāyairnānācārīsamutthitaiḥ // pravicārāḥ prayoktavyā nānāśastravimokṣaṇe /

In these Nyāyas arising out of various Cārīs, actors should walk about [on the stage] at [the time of] using weapons.

[2]न्यायं श्रितैरङ्गहारैर्न्यायाच्चैव समुत्थितैः।। 75।। यस्माद्युद्धानि[3]नीयते तस्मान्न्यायाः प्रवर्तिताः।

69-75 (B.X. 69-80; G. 69b-80a). 1. G. संस्फोटः. 2. G.B. न्याया०. 3. CGg. नीयन्ते, B.G. वर्तन्ते.

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nyāyaṁ śritairaṅgahārairnyāyāccaiva samutthitaiḥ // yasmādyuddhāni nīyate tasmānnyāyāḥ pravartitāḥ /

The Nyāyas (way) are so called because fights [on the stage] are *nīyante* (carried on) with the Aṅgahāras relating to the Nyāyas and arising out of them.

[1]वामहस्ते विनिक्षिप्य खेटकं दक्षिणेन च।। 76।।
शस्त्रमादाय हस्तेन प्रविचारमथाचरेत्। प्रसार्य च करौ सम्यक् पुनरराक्षिप्य चैव हि।। 77।।
खेटकं भ्रामयेत् पश्चात् पार्श्वात् पार्श्वमथापि च। शिरःपरिगमश्चापि कार्यः शस्त्रेण योक्तृभिः।। 78।।
[2]कपोलांसान्तरे वापि [3]शस्त्रस्योद्घट्टनं तथा। पुनश्च खड्गहस्तेन ललितोद्वेष्टितेन च।। 79।।
खेटकेन च कर्तव्यः शिरःपरिगभो बुधैः। एवं विचारः कर्तव्यो भारते शस्त्रमोक्षणे।। 80।।
vāmahaste vinikṣipya kheṭakaṁ dakṣiṇena ca // śastramādāya hastena pravicāramathācaret / prasārya ca karau samyak punararākṣipya caiva hi // kheṭakaṁ bhrāmayet paścāt pārśvāt pārśvamathāpi ca / śiraḥparigamaścāpi kāryaḥ śastreṇa yoktṛbhiḥ // kapolāṁsāntare vāpi śastrasyodghaṭṭanaṁ tathā / punaśca khaḍgahastena lalitodveṣiṭatena ca // kheṭakena ca kartavyaḥ śiraḥparigabho budhaiḥ / evaṁ vicāraḥ kartavyo bhārate śastramokṣaṇe //

Bhārata—Putting forward the shield with the left hand and taking the weapon the actor should walk about on the stage. Stretching the hands forward fully and then drawing them back he should move the shield at his back from side to side and flourish the weapon around his head, and it should also be turned round [about the wrist] near the cheek. And again the hands holding the weapon and the shield should be flourished gracefully around the head.

सात्त्वते च प्रवक्ष्यामि प्रविचारं यथाविधि। स एवं प्रविचारस्तु शस्त्रखेटकयोः स्मृतः।। 81।।
केवलं पृष्ठतः [4]शस्त्रं कर्तव्यं खलु सात्वते।
sāttvate ca pravakṣyāmi pravicāraṁ yathāvidhi / sa evaṁ pravicārastu śastrakheṭakayoḥ smṛtaḥ // kevalaṁ pṛṣṭhataḥ śastraṁ kartavyaṁ khalu sātvate /

Sāttvata—I shall now speak of walking about in the *Sāttvata Nyāya*. In it the same flourishing (*i.e.* as in *Bhārata*) of the weapon and the shield holds good, but this (the flourishing of the weapon) should take place at one's back.

गतिश्च वार्षगण्येऽपि सात्वतेन क्रमेण तु।। 82।।
शस्त्रखेटकयोश्चापि भ्रमणं संविधीयते। [5]शिरः परिगमस्तद्वच्छस्त्रस्येह भवेत्तथा।। 83।।
gatiśca vārṣaganye'pi sātvatena krameṇa tu // śastrakheṭakayoścāpi bhramaṇaṁ saṁvidhīyate / śiraḥ parigamastadvacchastrasyeha bhavettathā //

Vārṣagaṇaya—The walking about in the Vārṣagaṇaya Nyāya will be similar to that in the Sāttvata, and the weapon and the shield also should be flourished similarly but these should go round the head.

76-80 (B.X. 69-80; G. 69b-80a). 81-83 (B.X. 81-92; G. 80b-92a). 1. C. वामहस्तेन निक्षिप्य. 2. B. कपोलस्यान्तरे. 3. G. शस्त्रस्योद्वेष्टनं. 4. B.ḍ. खड्गं, C. शक्रं. 5. G.C. शिरः परिगमादस्मिंतस्तस्य (G. ०स्तत्र).

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उरस्युद्वेष्टनं कार्यं [1]शस्त्रस्यांसेऽथवा पुनः। भारते प्रविचारो यः कर्तव्यः स तु कैशिके।। 84।।
विभ्रमय्य तथा शस्त्रं केवलं मूर्ध्नि पातयेत्।
urasyudveṣṭanaṁ kāryaṁ śastrasyāṁse'thavā punaḥ / bhārate pravicāro yaḥ kartavyaḥ sa tu kaiśike // vibhramayya tathā śastraṁ kevalaṁ mūrdhni pātayet /

Kaiśika—The flourishing of the weapon near the breast or the shoulder which is to take place in the Bhārata [Nyāya] will hold good in case of the Kaiśika. But [in the latter] the weapon should be made to strike only after being flourished over the head.

प्रविचाराः प्रयोक्तव्या ह्येवमेतेऽङ्गलीलया।। 85।। [2]धनुर्वज्रादिशस्त्राणां प्रयोक्तव्या विमोक्षणे।
pravicārāḥ prayoktavyā hyevamete'ṅgalīlayā // dhanurvajrādiśastrāṇāṁ prayoktavyā vimokṣaṇe /

With these graceful movements of the limbs, weapons like the bow, and the thunderbolt are to be flourished at the time of their use.

न भेद्यं नापि च छेद्यं न चापि रुधिरस्रुतिः।। 86।।
रङ्गे प्रहरणे कार्य न चापि व्यक्तघातनम्। संज्ञामात्रेण कर्तव्यं शस्त्राणां मोक्षणं बुधैः।। 87।।
na bhedyaṁ nāpi ca chedyaṁ na cāpi rudhirasrutiḥ // raṅge praharaṇe kārya na cāpi vyaktaghātanam / saṁjñāmātreṇa kartavyaṁ śastrāṇāṁ mokṣaṇaṁ budhaiḥ //

In the stage-fight there should be no [actual] piercing, cutting or flow of blood and the actual striking. The use of weapons (*lit.* release of missiles) should be done with its mimicry, or the cutting off [of any one's limb] should be represented, according rules, by the use of gestures and postures only.

अथवाभिनयोपेतं कुर्याच्छेद्यं विधानतः। अङ्गसौष्ठवसम्पन्नैरङ्गहारैर्विभूषितम्।। 88।।
athavābhinayopetaṁ kuryācchedyaṁ vidhānataḥ /aṅgasauṣṭhavasampannai-raṅgahārairvibhūṣitam //

The exercise should be performed in the Aṅgahāras embellished with the Sauṣṭhava and accompanied by music with [proper] tempo and Tāla.

• SAUṢṬHAVA •

व्यायामं कारयेत् सम्यग् लयतालसमन्वितम्। [3]सौष्ठवे हि प्रयत्नस्तु कार्यो [4]व्यायामसेविभिः[5]।।89।।
न हि सौष्ठवहीनाङ्गः शोभते नाट्यनृत्तयोः। अचञ्चलमकुज्जं [6]च सन्नगात्रं तथैव च।। 90।।
नात्युच्चं चलपादं च [7]सौष्ठवाङ्गं प्रयोजयेत्। कटी कर्णसमा यत्र [8]कूर्परांसशिरस्तथा।। 91।।
समुन्नतमुरश्चैव सौष्ठवं नाम तद् भवेत्[9]।
vyāyāmaṁ kārayet samyag layatālasamanvitam / sauṣṭhave hi prayatnastu kāryo vyāyāmasevibhiḥ //na hi sauṣṭhavahīnāṅgaḥ śobhate nāṭyanṛttayoḥ /

84-91 (B.X. 81-92; G. 80b-92a). 1. C. शस्त्रस्याङ्गेन. 2. B. धनुर्वज्रासि०. 3. C. सौष्ठवेन तु यत्नस्तु. 4. B. व्यायामवेदिभिः. 5. B.G. add a couplet. 6. C.G. चासन्नगात्रं. 7. G. सौष्ठवे चैव योजयेत्. 8. C. कूर्परोंऽसस्थितस्तथा. 9. B.G. add a couplet.

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acaccalamakujjaṁ ca sannagātraṁ tathaiva ca // nātyuccaṁ calapādaṁ ca sauṣṭhavāṅgaṁ prayojayet / kaṭī karṇasamā yatra kūrparāṁsaśirastathā // samunnatamuraścaiva sauṣṭhavaṁ nāma tad bhavet /

Those performing exercise [in Āṅgahāras] should take care of the Sauṣṭhava, for the limbs without it (Sauṣṭhava) create no beauty (*lit.* do not shine), in drama or dance. The Sauṣṭhava of limbs is to be presented by being still, unbent, at ease, not very upright and the feet not moving. When the waist and the ears as well as the elbow, the shoulder and the head are in their natural position (*sama*) and the breast is raised, it will be the Sauṣṭhava [of the body].

• CATURASRA •

कटीनाभिचरौ हस्तौ वक्षश्चैव समुन्नतम्।। 92।। वैष्णवं स्थानमित्यङ्गं चतुरश्रमुदाहृतम्।
kaṭīnābhicarau hastau vakṣaścaiva samunnatam // vaiṣṇavaṁ sthānamityaṅgaṁ caturaśramudāhṛtam /

Caturasra—The Vaiṣṇava Sthāna with the two hands moving about at the waist, and the navel together with the breast raised, is called the Caturasra of the limbs.

• FOUR ACTS RELATING TO THE BOW •

परिमार्जनमादानं सन्धानं मोक्षणं भवेत्।। 93।। धनुषस्तु प्रयोक्तव्यं करणं तु चतुर्विधम्:
parimārjanamādānaṁ sandhānaṁ mokṣaṇaṁ bhavet // dhanuṣastu prayoktavyaṁ karaṇaṁ tu caturvidham /

There are four acts relating to the bow, *viz.*, preparing (*parimārjana*), taking an arrow (*ādāna*), taking an aim (*sandhāna*) and shooting (*mokṣaṇa*).

[1]प्रमार्जनं परामर्श आदानं ग्रहणक्रिया।। 94।। सन्धानं शरविन्यासो विक्षेपो मोक्षणं तथा।
pramārjanaṁ parāmarśa ādānaṁ grahaṇakriyā // sandhānaṁ śaravinyāso vikṣepo mokṣaṇaṁ tathā /

The preparing (*parimārjana*) is the bending [of the bow], taking (*grahaṇa*) is the pulling out of [the arrow], taking an aim (*sandhāna*) is to put the arrow to the bow and shooting (*mokṣaṇa*) is the release [of the arrow].

• METHOD OF EXERCISE •

तैलाभ्यक्तेन गात्रेण यवागूमृदितेन च।। 95।। व्यायामं कारयेद्धीमान् भित्तावाकाशके तथा।
tailābhyaktena gātreṇa yavāgūmṛditena ca // vyāyāmaṁ kārayeddhīmān bhittāvākāśake tathā /

One should perform exercise [in Aṅgahāras and Cārīs] on the floor as well as [high up] in the air, and should have beforehand ones body massaged with the [sesamum] oil or with barly gruel.

92-95 (B.X. 93-103; G.91b-103). 1. G.C. संमार्जनं.

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योग्यायां मातृका भित्तिस्तस्माद्भित्तिं समाश्रयेत्।। 96।। भित्तौ [1]प्रसारिताङ्गं तु व्यायामं [2]कारयेन्नरम्।

yogyāyāṁ mātṛkā bhittistasmādbhittiṁ samāśrayet // bhittau prasāritāṅgaṁ tu vyāyāmaṁ kārayennaram /

The floor is the proper place (*lit.* mother) for exercise. Hence one should resort to the floor, and stretching oneself over it one should take exercise.

• HEALTH AND NOURISHMENT OF PERSONS TAKING EXERCISE •

बलार्थं च निषेवेत नस्यं [3]वस्तिविधिं तथा।। 97।।

[4]स्निग्धान्यन्नानि च तथा रसकं पानकं तथा। [5]आहारेऽधिष्ठिताः प्राणाः प्राणे योग्याः प्रतिष्ठिताः।। 98।।

तस्माद्योग्याप्रसिद्ध्यर्थमाहारे यत्नवान् भवेत्। अशुद्धकायं प्रक्लान्तमतीवक्षुत्पिपासितम्।। 99।।

अतिपीतं तथा भुक्तं व्यायामं नैव कारयेत्।

[6]अचेलैर्मधुरै गात्रैश्चतुरश्रेण वक्षसा। व्यायामं कारयेद्धीमान् नरमङ्गक्रियार्थिनम्[7]।। 100।।

balārthaṁ ca niṣeveta nasyaṁ vastividhiṁ tathā // snigdhānyannāni ca tathā rasakaṁ pānakaṁ tathā / āhāre'dhiṣṭhitāḥ prāṇāḥ prāṇe yogyāḥ pratiṣṭhitāḥ // tasmādyogyāprasiddhyarthamāhāre yatnavān bhavet / aśuddhakāyaṁ praklāntamatīvakṣutpipāsitam // atipītaṁ tathā bhuktaṁ vyāyāmaṁ naiva kārayet / acelairmadhurai gātraiścaturaśreṇa vakṣasā / vyāyāmaṁ kārayeddhīmān naramaṅgakriyārthinam //

For the strength of body one should take [proper] nasal medicine and get oneself purged [*lit.* resort to the rule regarding the abdomen]. Take oily food, juice of sugarcane and sherbet. For, vitality is dependent on one's nourishment, and the exercise is dependent on vitality. Hence, one should be careful about one's nourishment. When bowels are not cleansed and one is very tired, hungry, thirsty, has drunk too much [water], eaten too much, one should not take exercise. The wise [teacher] should give training in exercise to his pupil who has a graceful body and square breast and is not covered with garment.

एवं व्यायामसंयोगे कार्यश्चारीकृतो विधिः। अत ऊर्ध्वं प्रवक्ष्यामि मण्डलानां विकल्पनम्।। 101।।

evaṁ vyāyāmasaṁyoge kāryaścārīkṛto vidhiḥ / ata ūrdhvaṁ pravakṣyāmi maṇḍalānāṁ vikalpanam //

These are the rules regarding Cārīs in connexion with the exercise of [limbs]. I shall hereafter speak of different Maṇḍalas.

।। इति भारतीये नाट्यशास्त्रे चारीविधानं नाम एकादशोऽध्यायः।। 11।।

// iti bhāratīye nāṭyaśāstre cārīvidhānaṁ nāma ekādaśo'dhyāyaḥ //

Here ends chapter XI of Bharata's
Nāṭyaśāstra, which treats of the Cārī Movements.

96-101 (B.X. 93-103; G.91b-103), 1. C. प्रसारिताङ्गस्तु. 2. C. कारयेद्बुधः. 3. C. च त्रिविधं. 4. C. om. this hem. 5. B.G. आहाराधिष्ठिताः. 6. MSS. अचलैः. 7. C. अङ्गक्रियात्मकम्.

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द्वादशोऽध्यायः (12)

मण्डलविकल्पनम्

Chapter - XII

MAṆḌALA MOVEMENTS

• MAṆḌALAS •

एताश्चार्यो मया प्रोक्ता यथावच्छस्त्रमोक्षणे। चारीसंयोगजानीह मण्डलानि निबोधत।। 1।।
etāścāryo mayā proktā yathāvacchastramokṣaṇe / cārīsaṁyogajānīha maṇḍalāni nibodhata //

I have now properly described Cārīs in connexion with the use of weapons (*lit.* release of missiles). [Now] learn about Maṇḍalas arising out of a combination of Cārīs.

अतिक्रान्तं विचित्रं च तथा ललितसञ्चरम्। सूचीविद्धं दण्डपादं विह्रतालातके यथा।। 2।।
[1]वामविद्धं सललितं क्रान्तञ्चाकाशगानि च[2]।
atikrāntaṁ vicitraṁ ca tathā lalitasañcaram / sūcīviddhaṁ daṇḍapādaṁ vihṛtālātake yathā // vāmaviddhaṁ salalitaṁ krāntañcākāśagāni ca /

The aerial Maṇḍalas are : Atikrānta, Vicitra, Lalitasañcara, Sūcividdha, Daṇḍapāda, Vihṛta, Alāta(-ka), Vāmaviddha, Lalita and Krānta.

[3]भ्रमरास्कन्दिते स्यातामावर्तं च यथाऽपरम्।। 3।।
समोत्सरितमप्याहुरेडकाक्रीडितं तथा। अड्डितं शकटास्यं च तथाऽध्यर्धकमेव च।। 4।।
पिष्टकुट्टं च विज्ञेयं तथा चाषगतं पुनः। भूमिका मण्डला ह्येते लक्षणं निबोधत[4]।। 5।।
bhramarāskandite syātāmāvartaṁ ca yathā'param //samotsaritamapyāhureḍakākrīḍitaṁ tathā / aḍḍitaṁ śakaṭāsyaṁ ca tathā'dhyardhakameva ca // piṣṭakuṭṭaṁ ca vijñeyaṁ tathā cāṣagataṁ punaḥ / bhūmikā maṇḍalā hyete lakṣaṇaṁ nibodhata //

The earthly Maṇḍalas are Bhramara, Āskandita,[1] Āvarta, Samotsarita, Eḍakākrīḍīta, Aḍḍita, Śakaṭāsya, Adhyardha(-ka), Piṣṭakuṭṭa and Cāṣagata. Listen about their description.

• AERIAL MAṆḌALAS •

आद्यं पादं तु जनितं कृत्वोद्वाहितमाचरेत्। अलातं वामकं चैव पार्श्वक्रान्तं च दक्षिणम्।। 6।।

1-3. (B.XI, 1-3; G. 1-3). 3-5 (B.Xl. 4-7; G.3-5). 6. (B.XI. 7, 8b-11a; G.6-9). 1. C. वामबन्धं. 2. B. adds here मण्डलानि द्विजश्रेष्ठा भूमिगानि निबोधत. 3. Mss. sometimes wrongly आस्पन्दित, cf. note 1 on trans. of XI. 7-8. 4. B. reads 5b differently.

1. Mss. sometimes give this name as *āspandita* which seems to be a corruption for *āskandita*. Cf. The note 1 on XI. 7-9.

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सूचीं वामपदं दद्यादपक्रान्तं च दक्षिणम्[1]। सूचीं वामं पुनश्चैव त्रिकं च परिवर्तयेत्।। 7।।
तथा [2]दक्षिणमुद्वृतमलातं चैव वामकम्। परिच्छिन्नं तु कर्तव्यं बाह्यभ्रमरकेण हि।। 8।।
अतिक्रान्तं पुनर्वामं दण्डपादश्च दक्षिणम्। विज्ञेयमेतद् व्यायामे त्वतिक्रान्तन्तु मण्डलम्।। 9।।
ādyaṁ pādaṁ tu janitaṁ kṛtvodvāhitamācaret / alātaṁ vāmakaṁ caiva pārśvakrāntaṁ ca dakṣiṇam // sūcīṁ vāmapadaṁ dadyādapakrāntaṁ ca dakṣiṇam / sūcīṁ vāmaṁ punaścaiva trikaṁ ca parivartayet // tathā dakṣiṇamudvṛtamalātaṁ caiva vāmakam / paricchinnaṁ tu kartavyaṁ bāhyabhramarakeṇa hi // atikrāntaṁ punarvāmaṁ daṇḍapādaśca dakṣiṇam / vijñeyametad vyāyāme tvatikrāntantu maṇḍalam //

Atikrānta—The right foot [to be moved successively] in the Janitā Cārī and [the Śakaṭāsyā Cārī in which the breast is] Udvāhita, the left foot in the Alātā Cārī and the right foot in the Pārśvakrāntā Cārī, (next) the left foot in the Sūcī Cārī and the right foot in the Apakrāntā Cārī, [again] the left foot [successively] in the Sūcī Cārī and [the Bhramarī Cārī by] turning the Trika, (then) the right foot in the Udvṛta Cārī and the left foot in the Alātā Cārī which should be changed (*lit.* divided) to the Bhramarī Cārī, again this left foot in the Alātā Cārī and the right foot in the Daṇḍapādā Cārī.

आद्यं तु जनितं कृत्वा तेनैव च निकुट्टनम्। आस्कन्दितं तु वामेन पार्श्वक्रान्तं च दक्षिणम्[3]।। 10।।
भुजङ्गत्रासितं वाममतिक्रान्तं च दक्षिणम्। उद्वृत्तं दक्षिणं चैव अलातं चैव वामकम्।। 11।।
पार्श्वक्रान्तं पुनः सव्यं सूचीवामक्रमं यथा। विक्षेपो दक्षिणस्य स्यादपक्रान्तं च वामकम्।। 12।।
बाह्यभ्रमरकं चैव विक्षेपं चैव योजयेत्। विज्ञेयमेतद्व्यायामे विचित्रं नाम मण्डलम्।। 13।।
ādyaṁ tu janitaṁ kṛtvā tenaiva ca nikuṭṭanam / āskanditaṁ tu vāmena pārśvakrāntaṁ ca dakṣiṇam // bhujaṅgatrāsitaṁ vāmamatikrāntaṁ ca dakṣiṇam / udvṛttaṁ dakṣiṇaṁ caiva alātaṁ caiva vāmakam // pārśvakrāntaṁ punaḥ savyaṁ sūcīvāmakramaṁ yathā / vikṣepo dakṣiṇasya syādapakrāntaṁ ca vāmakam // bāhyabhramarakaṁ caiva vikṣepaṁ caiva yojayet /vijñeyametadvapāyāme vicitraṁ nāma maṇḍalam //

Vicitra—The right foot [successively to be moved] in the Janitā Cārī and in the Talasañcara[1] (Nikuṭṭana), manner, (then) the left foot in the Syanditā Cārī, the right foot in the Pārśvakrāntā Cārī, (again) the left foot in the Bhujaṅgatrasitā Cārī and the right foot [successively] in the Ātikrāntā and Udvṛttā Cārīs, (next) the left foot in the Sūcī Cārī, the right foot in the Vikṣitpā (Ākṣiptā) Cārī and the left foot in the Apakrāntā Cārī.

[4]कृत्वोर्ध्वजानुचरणमाद्यं सूचीं प्रयोजयेत्। अपक्रान्तः पुनर्वाम आद्यः पार्श्वगतो भवेत्।। 14।।

7-9. (B.XI. 7, 8b-11a; G.6-9). 10-14 (B.XI. 11b-12a, 13a-15; G.10-13). 1. C. om. 7a, 9b. 2. C. दक्षिणमुद्धृत्य. 3. B. adds here a hem and C. om. 10 and 11a. 4. C. कृत्वोर्ध्ववामचरण०.

1. See Ag.

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वामं सूचीं पुनर्दद्यात् त्रिकञ्च परिवर्तयेत्। पार्श्वक्रान्तं पुनश्चाद्यमतिक्रान्तञ्च वामकम्॥ 15॥
[1]सूचीमाद्यं पुनः कृत्वा ह्यपक्रान्तञ्च वामकम्। पार्श्वक्रान्तं [2]पुनश्चाद्यमतिक्रान्तं च वामकम्॥ 16॥
परिच्छिन्नं च कर्तव्यं बाह्यभ्रमणकेण हि। एष चारीप्रयोगस्तु कार्यो ललितसञ्चरे॥ 17॥
kṛtvordhvajānucaraṇamādyaṁ sūcīṁ prayojayet / apakrāntaḥ punarvāma ādyaḥ pārśvagato bhavet // vāmaṁ sūcīṁ punardadyāt trikañca parivartayet / pārśvakrāntaṁ punaścādyamatikrāntañca vāmakam // sūcīmādyaṁ punaḥ kṛtvā hyapakrāntañca vāmakam / pārśvakrāntaṁ punaścādyamatikrāntaṁ ca vāmakam // paricchinnaṁ ca kartavyaṁ bāhyabhramaṇakeṇa hi / eṣa cārīprayogastu kāryo lalitasañcare //

Lalitasañcara—The right foot with the knee raised [to move] in the Sūcī Cārī, (next) the left foot in the Apakrāntā Cārī and the right one in the Pārśvakrāntā Cārī (again) the left foot [successively] in the Sūcī and the Bhramarī Cārīs [this latter by turning round the Trika] and the right foot in the Pārśvakrāntā Cārī and the left foot in the Atikrāntā Cārī which is to be changed (*lit.* divided) into the Bhramarī Cārī.

सूचीं वामपदं दद्यात् त्रिकं च परिवर्तयेत्। पार्श्वक्रान्तः पुनश्चान्यो वामोऽतिक्रान्त एव च॥ 18॥
सूचीमाद्यं पुनर्दद्यादतिक्रान्तञ्च वामकम्। पार्श्वक्रान्तं पुनश्चाद्यं सूचीविद्धे तु मण्डले॥ 19॥
sūcīṁ vāmapadaṁ dadyāt trikaṁ ca parivartayet / pārśvakrāntaḥ punaścānyo vāmo'tikrānta eva ca // sūcīmādyaṁ punardadyādatikrāntañca vāmakam / pārśvakrāntaṁ punaścādyaṁ sūcīviddhe tu maṇḍale //

Sūcīviddha—The left foot [to be moved] in the Sūcī and the Bhramarī Cārīs [the latter by turning the Trika round], the right foot in the Pārśvakrāntā Cārī, the left foot in the Ātikrāntā Cārī, next the right foot in the Sūcī, the left foot in the Apakrāntā Cārī and the right foot again in the Pārśvakrāntā Cārī.

आद्यस्तु जनितो भूत्वा स च दण्डक्रमो भवेत्। वामसूचीं पुनर्दद्यात् त्रिकञ्च परिवर्तयेत्॥ 20॥
उद्वृत्तो दक्षिणश्च स्यादलातश्चैव वामकः। पार्श्वक्रान्तः पुनश्चाद्यः भुजङ्गत्रासितस्तथा॥ 21॥
अतिक्रान्तः पुनर्वामो दण्डपादश्च दक्षिणः। वामसूची त्रिकावर्तो दण्डपादे तु मण्डले॥ 22॥
ādyastu janito bhūtvā sa ca daṇḍakramo bhavet / vāmasūcīṁ punardadyāt trikañca parivartayet // udvṛtto dakṣiṇaśca syādalātaścaiva vāmakaḥ / pārśvakārntaḥ punaścādyaḥ bhujaṅgatrāsitastathā // atikrāntaḥ punarvāmo daṇḍapādaśca dakṣiṇaḥ / vāmasūcī trikāvarto daṇḍapāde tu maṇḍale //

Daṇḍapāda—The right foot to be moved in the Janitā and the Daṇḍapāda Cārīs, the left foot in the Sūcī and the Bhramarī Cārīs [the latter by turning the Trika], (next) the right foot in the Ūrūdvṛttā Cārī and the left foot in the Alātā Cārī, (again) the right foot in the Pārśvakrāntā Cārī and the left foot [successively] in the Bhujaṅgatrāstā and the Atikrāntā Cārīs to meet the right foot in the

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15-17 (B.XI. 16-17, 19; G.14-16, 18) 18-19 (B.XI. 20-21; G.19-20). 20 (B.XI. 22; G.21). 21-22 (B.XI. 23-24; G.22-23). 1. C. सूचीवामक्रमं. 2. C. पुनश्चान्यो.

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Daṇḍapādā Cārī and the left foot [successively] in the Sūcī and the Bhramarī Cārīs [the latter by turning the Trika].

आद्यं तु जनितं कृत्वा तेनैव च निकुट्टनम्। आस्कन्दितं च वामेन उद्वृत्तं दक्षिणेन च।। 23।।
अलातं वामकं पादं सूचीं दद्यात्तु दक्षिणम्। पार्श्वक्रान्तः पुनर्वाम आक्षिप्तो दक्षिणस्तथा।। 24।।
[1]परिवृत्य त्रिकं चैव दण्डपादं प्रसारयेत्। सूचीं वामपदं दद्यात् त्रिकं तु परिवर्तयेत्।। 25।।
भुजङ्गत्रासितश्चाद्यो वामोऽतिक्रान्त एव च। एष चारीप्रयोगस्तु विहृते मण्डले भवेत्।। 26।।
ādyaṁ tu janitaṁ kṛtvā tenaiva ca nikuṭṭanam / āskanditaṁ ca vāmena udvṛktaṁ dakṣiṇena ca // alātaṁ vāmakaṁ pādaṁ sūcīṁ dadyāttu dakṣiṇam /pārśvakrāntaḥ punarvāma ākṣipto dakṣiṇastathā // parivṛtya trikaṁ caiva daṇḍapādaṁ prasārayet / sūcīṁ vāmapadaṁ dadyāt trikaṁ tu parivartayet // bhujaṅgatrāsitaścādyo vāmo'tikrānta eva ca / eṣa cārīprayogastu vihṛte maṇḍale bhavet //

Vihṛta—The right foot [to be moved] in the Janita Cārī (then) its Nikuṭṭana, (next) the left foot in the Syanditā Cārī and the right foot in the Ūrūdvṛttā Cārī, (then) the left foot in the Alātā Cārī and the right foot in the Sūcī Cārī, again the left foot in the Pārśvakrāntā Cārī and the right foot in the Ākṣiptā and the Bhramarī [this by turning the Trika] and the Daṇḍapādā Cārīs, (then) the left foot in the Sūcī and the Bhramarī Cārīs [the latter by turning the Trika] again the right foot in the Bhujaṅgatrasitā Cārī and the left foot in the Atikrāntā Cārī.

सूचीकमाद्यक्रमं कृत्वा चाऽपक्रान्तं च वामकम्। पार्श्वक्रान्तस्ततश्चाद्योऽप्यलातश्चैव वामकः।। 27।।
भ्रान्त्वा चारीभिरेताभिः पर्यायेणाथ मण्डलम्। [2]षट्संख्यं पञ्चसंख्यं वा ललितैः पाद-विक्रमैः[3]।। 28।।
अपक्रान्तः पुनश्चाद्यो वामेऽतिक्रान्त एव च। पादभ्रमरकश्च स्यादलाते खलु मण्डले।। 29।।
sūcīkamādyakramaṁ kṛtvā cā'pakrāntaṁ ca vāmakam /pārśvakrāntastataścādyo'pyalātaścaiva vāmakaḥ // bhrāntvā cārībhiretābhiḥ paryāyeṇātha maṇḍalam / ṣaṭsaṁkhyaṁ pañcasaṁkhyaṁ vā lalitaiḥ pādavikramaiḥ // apakrāntaḥ punaścādyo vāme'tikrānta eva ca / pādabhramarakaśca syādalāte khalu maṇḍale //

Alāta—The right foot [to be moved] in the Sūcī Cārī and the left foot in the Apakrāntā Cārī, then the right foot in the Pārśvakrāntā Cārī and the left foot in the Alātā Cārī, after moving by turn in these (two) Cārīs six or seven times with graceful steps, again the right foot in the Āprkrāntā Cārī and the left foot [successively] in the Atikrāntā and the Bhramarī Cārīs.

सूचीमाद्यक्रमं कृत्वा ह्यपक्रान्तं च वामकम्। आद्यो दण्डक्रमश्चैव सूचीपादस्तु वामकः।। 30।।
कार्यस्त्रिकविवर्तश्च पार्श्वक्रान्तश्च दक्षिणः। आक्षिप्तं वामकं कुर्याद्दण्डपादं च दक्षिणम्।। 31।।

23-26 (B.XI. 25-28; G.24-27). 27-29 (B.XI. 29-30; 31b-32a; G. 28-30). 30-31 (B.XI. 32b. 34a; G.31-32). 1. B. समावर्त्य. 2. B. षट्संख्यं सप्तसंख्यं वा. 3. B. adds a hem.

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ऊरूद्वृत्तं च तेनैव कर्तव्यं दक्षिणेन तु। सूचीवामक्रमश्चैव त्रिकं च परिवर्तयेत्।। 32।।
अलातश्च भवेद्वामः पार्श्वक्रान्तश्च दक्षिणः। अतिक्रान्तः पुनर्वामो वामविद्धे तु मण्डले।। 33।।
sūcīmādyakramaṁ kṛtvā hyapakrāntaṁ ca vāmakam / ādyo daṇḍakramaścaiva sūcīpādastu vāmakaḥ // kāryastrikavivartaśca pārśvakrāntaśca dakṣiṇaḥ / ākṣiptaṁ vāmakaṁ kuryāddaṇḍapādaṁ ca dakṣiṇam // urūdvṛttaṁ ca tenaiva kartavyaṁ dakṣiṇena tu / sūcīvāmakramaścaiva trikaṁ ca parivartayet // alātaśca bhavedvāmaḥ pārśvakrāntaśca dakṣiṇaḥ / atikrāntaḥ punarvāmo vāmaviddhe tu maṇḍale //

Vāmaviddha—The right foot [to be moved] in the Sūcī Cārī, the left foot in the Āpakrāntā Cārī, (then) the right foot in the Daṇḍāpādā Cārī and the left foot in the Sūcī Cārī and right foot in the Bhramari [this by turning the Trika] and the Pārśvakrāntā Cārīs, (next) the left foot in the Ākṣiptā Cārī and the right foot in the Daṇḍapādā and the Ūrūdvṛttā Cārīs, (then) the left foot (successively) in the Sūcī, the Bhramarī [this by turning the Trika] and the Ālātā Cārīs, (next) the right foot in the Prāśvakrāntā Cārī and the left foot in the Atikrāntā Cārī.

सूचीमाद्यक्रमं कृत्वा अपक्रान्तं च वामकम्। पार्श्वक्रान्तः पुनश्चाद्यो भुजङ्गत्रासितस्तथा।। 34।।
अतिक्रान्तः पुनर्वाम आक्षिप्तो दक्षिणस्तथा। अतिक्रान्तः पुनर्वाम ऊरूद्वृत्तस्तथैव च[1]।। 35।।
अलातश्च पुनर्वामः पार्श्वक्रान्तश्च दक्षिणः। सूचीवामं पुनर्दद्यादपक्रान्तश्च दक्षिणः[2]।। 36।।
अतिक्रान्तः पुनर्वामः [3]आक्षिप्तो दक्षिणे तथा। एष पादप्रसारस्तु ललिते मण्डले भवेत्।। 37।।
sūcīmādyakramaṁ kṛtvā apakrāntaṁ ca vāmakam / pārśvakrāntaḥ punaścādyo bhujaṅgatrāsitastathā // atikrāntaḥ punarvāma ākṣipto dakṣiṇastathā / atikrāntaḥ punarvāma ūrūdvṛttastathaiva ca // alātaśca punarvāmaḥ pārśvakrāntaśca dakṣiṇaḥ / sūcīvāmaṁ punardadyādapakrāntaśca dakṣiṇaḥ // atikrāntaḥ punarvāmaḥ ākṣipto dakṣiṇe tathā / eṣa pādaprasārastu lalite maṇḍale bhavet //

Lalita—The right foot [to be moved] in the Sūcī Cārī and the left foot in the Apakrāntā Cārī, (then) the right foot in the Pārśvakrāntā and the Bhujaṅgatrasitā Cārīs, (then) the left foot in the Atikrāntā Cārī and the Ūrūdvṛttā Cārīs the left foot and the Alātā Cārī, and the right foot in the Pārśvakrāntā Cārī, next the left foot in the Atikrāntā Cārī with graceful steps.

सूचीमाद्यक्रमं कृत्वा ह्यपक्रान्तश्च वामकम्। पार्श्वक्रान्तं पुनश्चान्यं वामं पार्श्वक्रमं तथा।। 38।।
भ्रान्त्वा चारीभिरेताभिः पर्यायेणाथ मण्डलम्। वामसूचीं ततो दद्यादपक्रान्तं च दक्षिणम्।। 39।।
स्वभावगमने ह्येतन्मण्डलं संविधीयते। क्रान्तमेतत्तु विज्ञेयं नामतो नाट्ययोक्तृभिः।। 40।।
sūcīmādyakramaṁ kṛtvā hyapakrāntaśca vāmakam / pārśvakrāntaṁ punaścānyaṁ vāmaṁ pārśvakramaṁ tathā // bhrāntvā cārībhiretābhiḥ paryāyeṇātha maṇḍalam / vāmasūcīṁ tato dadyādapakrāntaṁ ca dakṣiṇam //svabhāvagamane hyetanmaṇḍalaṁ saṁvidhīyate / krāntametattu vijñeyaṁ nāmato nāṭyayoktṛbhiḥ //

32-33 (B.XI. 34b-36a; G.33-34). 34-37 (B.XI. 36b-37a; 38-40a; G.35-37). 38-40 (B.XI. 40b-43a; G. 38-40). 1. G. om. this hem. 2. G. om. this hem. 3. C. कार्यो ललितसंज्ञकः.

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Krānta—The right foot [to be moved] in the Sūcī Cārī and the left foot in the Apakrāntā Cārī, then the right foot in the Pārśvakrāntā Cārī and the left foot too in the same Cārī (Pārśvakrama), moving round alternately in these Cārīs in all directions, again the left foot in the Sūcī Cārī and the right foot in the Apakrāntā Cārī. This Maṇḍala is prescribed for a natural gait. Hence, it is called Krānta, *i.e.* going.

एतान्याकाशगानीह ज्ञेयान्येवं दशैव तु। अतः परं प्रवक्ष्यामि भौमानामिह लक्षणम्।। 41।।
etānyākāśagānīha jñeyānyevaṁ daśaiva tu / ataḥ paraṁ pravakṣyāmi bhaumānāmiha lakṣaṇam //

These are the aerial Maṇḍalas. Now I shall describe those on the earth.

• EARTHLY MAṆḌALAS •

आद्यन्तु जनितः कार्यो वामश्चास्कन्दितो भवेत्। शकटास्यः पुनश्चाद्यो वामश्चापि प्रसारितः।। 42।।
आद्यो भ्रमरकः कार्यस्त्रिकश्च परिवर्तयेत्। आस्कन्दितः पुनर्वामः शकटास्यश्च दक्षिणः।। 43।।
वामः पृष्ठापसर्पी च दद्याद् भ्रमरकं तथा। स एवास्कन्दितः कार्यस्त्वेतद् भ्रमरमण्डलम्।। 44।।
ādyantu janitaḥ kāryo vāmaścāskandito bhavet / śakaṭāsyaḥ punaścāddho vāmaścāpi prasāritaḥ // ādyo bhramarakaḥ kāryastrikaśca parivartayet / āskanditaḥ punarvāmaḥ śakaṭāsyaśca dakṣiṇaḥ // vāmaḥ pṛṣṭhāpasarpī ca dadyād bhramarakaṁ tathā / sa eavāskanditaḥ kāryastvetad bhramaramaṇḍalam //

Bhramara—the right foot [to be moved] in the Janitā Cārī and the left foot in the Syanditā Cārī, then the right foot in the Śakaṭāsyā Cārī and the left foot to be stretched, (next) the right foot in the Bhramarī Cārī [by turning the Trika], again the left root in Syanditā Cārī and the right foot in the Śakaṭāsyā Cārī, then the left foot in the Apakrāntā (Apasarpī) Cārī and the Bhramarī Cārī by turning about the back.

आद्यो भ्रमरकः कार्यो वामश्चैवाड्डितो भवेत्। कार्यस्त्रिकविवर्तश्च शकटास्यश्च दक्षिणः।। 45।।
ऊरूद्वृत्तः स एव स्याद् वामश्चैवापसर्पितः। कार्यस्त्रिकविवर्तश्च दक्षिणः स्कन्दितो भवेत्।। 46।।
शाकटास्यो भवेद्वामस्तदेवास्फोटनं भवेत्। एतदास्कन्दितं नाम व्यायामे युद्धमण्डलम्[1]।। 47।।
ādyo bhramarakaḥ kāryo vāmaścaivāḍḍito bhavet / kāryastrikavivartaśca śakaṭāsyaśca dakṣiṇaḥ // urūdvṛttaḥ sa eva syād vāmaścaivāpasarpitaḥ / kāryastrikavivartaśca dakṣiṇaḥ skandito bhavet // śākaṭāsyo bhavedvāmastadevāsphoṭanaṁ bhavet / etadāskanditaṁ nāma vyāyāme yuddhamaṇḍalam //

Āsyanditā—The right foot [to be moved] in the Bhramarī Cārīs and the left foot in the Aḍḍitā and the Bhramarī Cārīs [the latter by turning the Trika], then the right foot in the Ūrūdvṛttā Cārī and the left foot in the Apakrāntā (Apasarpitā) and the Bhramarī Cārīs [the latter by turning the Trika then] the right foot in the Syanditā Cārī, (next) the left foot in the Śakaṭāsyā and the same foot to violently strike the ground.

41-42 (B.XI. 43b-45a; G.41-42). 43-44 (B.XI. 44b-47a; G.43-44). 45-47 (B.XI. 47b-50a; G.45-47). 1. C. om. 45b-47a.

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आद्यन्तु जनितं कृत्वा वामश्चैव निकुट्टनम्। शकटास्यः पुनश्चाद्य ऊरूद्वृत्तः स एव च।। 48।।
पृष्ठापसर्पी वामश्च स च चाषगतिर्भवेत्। आस्कन्दितः पुनः [1]सव्यः शकटास्यश्च वामकः।। 49।।
आद्यो भ्रमरकश्चैव त्रिकञ्च परिवर्तयेत्। पृष्ठापसर्पी वामश्चेत्यावर्ते मण्डले भवेत्।। 50।।
ādyantu janitaṁ kṛtvā vāmaścaiva nikuṭṭanam / śakaṭāsyaḥ punaścādya ūrūdvṛttaḥ sa eva ca // pṛṣṭhāpasarpī vāmaśca sa ca cāṣagatirbhavet / āskanditaḥ punaḥ savyaḥ śakaṭāsyaśca vāmakaḥ // ādyo bhramarakaścaiva trikañca parivartayet / pṛṣṭhāpasarpī vāmaścetyāvarte maṇḍale bhavet //

Āvarta—The right foot [to be moved] in the Janitā Cārī and the left foot in the Talasañcara (Nikuṭṭana) Cārī, then the right foot in the Śakaṭāsyā and the Ūrūdvṛttā Cārī, (next) the right foot the Atikrāntā (Apasarpī) Cārī turning backwards and the Cāṣagati Cārī, then the right foot in the Syanditā Cārī and the left foot in the Śakaṭāsyā Cārī, again the right foot in [the Bhramarī Cārī with the Trika turned round), and the left foot in the Apakrāntā (Apasarpī) Cārī.

समपादं बुधः कृत्वा स्थानं हस्तौ प्रसारयेत्। निरन्तरावूर्ध्वतलावावेष्ट्योद्वेष्ट्य चैव हि।। 51।।
कटीतटे विनिक्षिप्य आद्यमावर्तयेत् क्रमम्। तथा क्रमं पुनर्वाममावर्तेन प्रसारयेत्।। 52।।
चार्या चानया भ्रान्त्वा तु पर्यायेणाथ मण्डलम्। समोत्सारितमेतत्तु कार्यं व्यायाममण्डलम्।। 53।।
samapādaṁ budhaḥ kṛtvā sthānaṁ hastau prasārayet /nirantarāvūrdhvatalāvāveṣṭyodveṣṭya caiva hi // kaṭītaṭe vinikṣipya ādyamāvartayet kramam / tathā kramaṁ punarvāmamāvartena prasārayet // cāryā cānayā bhrāntvā tu paryāyeṇātha maṇḍalam / samotsāritametattu kāryaṁ vyāyāmamaṇḍalam //

Samotsarita—Assuming first of all the Samapāda Sthāna, then stretching the two hands with their palms turned upwards, (next) their intermittant Āveṣṭana and Udveṣṭana movements, [then putting the left hand] on the waist, the right hand moved in the Āvartita manner [next the right hand to be put on the waist] and the left hand moved in the Āvartita manner, moving round alternately with this Cārī, will give rise to the Samotsarita Maṇḍala.

पादैस्तु भूमिसंयुक्तैः सूचीविद्धैस्तथैव च। एडकाक्रीडितश्चैव तूर्णैस्त्रिकविवर्तितैः।। 54।।
सूचीविद्धापविद्धैश्च क्रमेणावृत्य मण्डलम्। एडकाक्रीडितं विद्यात् खण्डमण्डलसंज्ञितम्।। 55।।
pādaistu bhūmisaṁyuktaiḥ sūcīviddhaistathaiva ca / eḍakākrīḍitaścaiva tūṇaristrikavivartitaiḥ // sūcīviddhāpaviddhaiśca krameṇāvṛtya maṇḍalam / eḍakākrīḍitaṁ vidyāt khaṇḍamaṇḍalasaṁjñitam //

Eḍakākrīḍita—The two feet on the ground (to be moved successively) in the Sūcī and the Eḍikākriḍita Cārīs, (next) the swift moving Bhramarī Cārī by turning the Trika, (then) moving (the feet) round alternately in the Sūcī and the Āviddha Cārīs. This will give rise to the Khaṇḍamaṇḍala named Eḍakākrīḍita.[1]

48-50 (B.XI, 50b-53a; G. 48-50). 51-53 (B.XI. 53a-56a; G.51-53). 54-55 (B.XI. 56b-58a; G.54-55). 1. C. सौख्यं.

1. This *khaṇḍamaṇḍala* seems to be another name for *eḍakākriḍita*.

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सव्यमुद्घट्टितं कृत्वा तेनैवावर्तमाचरेत्। तेनैवास्कन्दितः कार्यं शकटास्यश्च वामकः।। 56।।
आद्यः पृष्ठापसर्पी च स च चाषगतिर्भवेत्। अड्डितश्च पुनर्वाम आद्यश्चैवापसर्पितः।। 57।।
वामो भ्रमरकः कार्य आद्यश्चास्कन्दितो भवेत्। तेनैवास्फोटनं कुर्यादेतदड्डितमण्डलम्।। 58।।
savyamudghaṭṭitaṁ kṛtvā tenaivāvartamācaret / tenaivāskanditaḥ kāryaṁ śakaṭāsyaśca vāmakaḥ // ādyaḥ prṣṭhāpasarpī ca sa ca cāṣagatirbhavet / aḍḍitaśca punarvāma ādyaścaivāpasarpitaḥ // vāmo bhramarakaḥ kārya ādyaścāskandito bhavet / tenaivāsphoṭanaṁ kuryādetadaḍḍitamaṇḍalam //

Aḍḍita—The right foot [to be moved] in the Udghaṭṭita manner and then (simply) moved round, next [to be moved] in this Skanditā Cārī and the left foot in the Śakaṭāsyā Cārī, next the right foot to be moved backwards in the Apakrāntā (Apasarpī) and the Cāṣagati Cārīs, (then) the left foot in the Aḍḍitā Cārī and the right foot in the Apakrāntā (Apasarpitā) Cārī (next) the left foot in the Bhramarī Cārī and right foot in the Skanditā (Āskanditā) Cārīs and to violently strike the ground.[1]

आद्यं तु जनितं कृत्वा तेनैव च निकुट्टनम्। स एव शकटास्यश्च वामश्चास्कन्दितो भवेत्।। 59।।
पादैश्च शकटास्यस्यैः पर्यायेणाथ मण्डलम्। विज्ञेयं शकटास्यश्च तु व्यायामे युद्धमण्डलम्।। 60।।
ādyaṁ tu janitaṁ kṛtvā tenaiva ca nikuṭṭanam / sa eva śakaṭāsyaśca vāmaścāskandito bhavet // pādaiśca śakaṭāsyasyaiḥ paryāyeṇātha maṇḍalam / vijñeyaṁ śakaṭāsyaśca tu vyāyāme yuddhamaṇḍalam //

Śakaṭāsya—The right foot (to be moved) in the Janitā Cārī, and next to move in the Talasañcara (Nikuṭṭana) manner, the same foot in the Śakaṭāsyā Cārī and the left foot in the Skanditā Cārī, moving round in this manner alternately with the Śakaṭāsyā Cārī. This Cārī Maṇḍala named the Śakaṭāsya is to be used in fight.

आद्यस्तु जनितो भूत्वा स एवास्कन्दितो भवेत्। अपसर्पी पुनर्वामः शकटास्यश्च दक्षिणः।। 61।।
भ्रान्त्वा चारीभिरेताभिः पर्यायेणाथ मण्डलम्। अध्यर्धमेतद्विज्ञेयं नियुद्धे चारिमण्डलम्।। 62।।
ādyastu janito bhūtvā sa evāskandito bhavet / apasarpī punarvāmaḥ śakaṭāsyaśca dakṣiṇaḥ // bhrāntvā cārībhiretābhiḥ paryāyeṇātha maṇḍalam /adhyardha-metadvijñeyaṁ niyuddhe cārimaṇḍalam //

Adhyardha—The right foot (to be moved successively) in the Janitā and Skanditā Cārīs, then the left foot in the Apakrāntā (Apasarpitā) Cārī and the right foot in the Śakaṭāsyā Cārī. Moving around alternately in these Cārīs, will be the Cārī Maṇḍala named Adhyardha to be used in personal combat.

सूचीमाद्यक्रमं कृत्वा ह्यपक्रान्तञ्च वामकम्। भुजङ्गत्रासिञ्चाद्य एष एव तु वामकः।। 63।।
भुजङ्गत्रासितैर्भ्रान्त्वा चारैरपि च मण्डलम्। पिष्टकुट्टन्तु विज्ञेयं नियुद्धे चारिमण्डलम्।। 64।।

56-58 (B.XI. 58b-61a; G.56-58). 59-60 (B.XI. 61b-63a; G.59-60). 61-62 (B.XI. 63b-65a; G.61-62). 63-64 (B.XI. 65b-67a; 63-64).

1. *āsphoṭana—padatalena bhūmit ḍanam* (Ag.).

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sūcīmādyakramaṁ kṛtvā hyapakrāntañca vāmakam / bhujaṅgatrāsiñcādya eṣa eva tu vāmakaḥ // bhujaṅgatrāsitairbhrāntvā cārairapi ca maṇḍalam / piṣṭakuṭṭantu vijñeyaṁ niyuddhe cārimaṇḍalam //

Piṣṭakuṭṭa—The right foot (to be moved) in the Sūcī Cārī and the left foot in the Apakrāntā (then) the right foot in the Bhujaṅgatrāsitā Cārī and the left foot too in the same Cārī. Thus, going round in the Bhujaṅgatrāsita Cārī is known as the Cārī Maṇḍala named the Piṣṭakuṭṭa to be used in personal combat.

सर्वैश्चाषगतैः पादैः परिभ्राम्य तु मण्डलम्। एतच्चाषगतं विद्यान्नियुद्धे चारिमण्डलम्।। 65।।

savariścāṣagataiḥ pādaiḥ paribhrāmya tu maṇḍalam / etaccāṣagataṁ vidyātriyuddhe cārimaṇḍalam //

Cāṣagata—Going round with feet in the Cāṣagatā Cārī is called the Cārī Maṇḍala named Cāṣagata. It is to be used in personal combat.

नानाचारीसमुत्थानि मण्डलानि समासतः। उक्तान्यतः परं चैव समचारीं नियोजयेत्।। 66।।

nānācārīsamutthāni maṇḍalāni samāsataḥ / uktānyataḥ paraṁ caiva samacārīṁ niyojayet //

Here I have described in brief the Maṇḍalas arising out of the various Cārīs. Now I shall describe Samā Cārīs.

समचारीप्रयोगो यस्तत्समं नाम मण्डलम्। आचार्यबुद्ध्या तानीह कर्तव्यानि प्रयोक्तृभिः।। 67।।

samacārīprayogo yastatsamaṁ nāma maṇḍalam / ācāryabuddhyā tānīha kartavyāni prayoktṛbhiḥ //

The use of the Samā Cārīs are known as Samā Maṇḍalas. [An actor] using them is to follow the instruction of the master-actor.

एतानि खण्डानि समण्डलानि युद्धे नियुद्धे च परिक्रमे च। लीलाङ्गमाधुर्यपुरस्कृतानि कार्याणि वाद्यानुगतानि तज्ज्ञैः।। 68।।

etāni khaṇḍāni samaṇḍalāni yuddhe niyuddhe ca parikrame ca / līlāṅgamādhuryapuraskṛtāni kāryāṇi vādyānugatāni tajjñaiḥ //

These Maṇḍalas to be used in fight and personal combat, are to be performed with sportiveness and graceful movements of limbs, and should be accompanied by [suitable] instrumental music.

।। इति भारतीये नाट्यशास्त्रे मण्डलविधानं नाम द्वादशोऽध्यायः।। 12।।

// iti bhāratīye nāṭyaśāstre maṇḍalavidhānaṁ nāma dvādaśo'dhyāyaḥ //

Here ends Chapter XII of Bharata's Nāṭyaśāstra, which treats of the Maṇḍala Movements.

65 (B.XI. 67b-68a; G.65). 66. (B.XI. 68b-69a; G.66). 67 (B.XI. 69b-70a; G.67). 68 (B.XI. 70b-71a; G.68).

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त्रयोदशोऽध्यायः (13)

गतिप्रचारः

Chapter - XIII

DIFFERENT GAITS

एवं व्यायामसंयोगे कार्यं मण्डलकल्पनम्। अतः परं प्रवक्ष्यामि गतीस्तु प्रकृतिस्थिताः।। 1।।
evaṁ vyāyāmasaṁyoge kāryaṁ maṇḍalakalpanam / ataḥ paraṁ pravakṣyāmi gatīstu prakṛtisthitāḥ //

So much about the formation of Maṇḍalas by a combination of the System of Cārīs (*cārī-vyāyāma).* I shall hereafter describe the Gaits suitable for (*lit.* existing in) different characters [in a play].[1]

• ENTRACE OF DRAMATIS PERSONAE •

तत्रोपवहनं कृत्वा भाण्डवाद्यपुरस्कृतम्। [1]यथामार्गकलोपेतं प्रकृतीनां [2]प्रवेशनम्।। 2।।
ध्रुवायां संप्रयुक्तायां पटे चैवापकर्षिते। कार्यः प्रवेशः पात्राणां नानार्थरससम्भवः।। 3।।
tatropavahanaṁ kṛtvā bhāṇḍavādyapuraskṛtam / yathāmārgakalopetaṁ prakṛtīnāṁ praveśanam // dhruvāyāṁ saṁprayuktāyāṁ paṭe caivāpakarṣite / kāryaḥ praveśaḥ pātrāṇāṁ nānārtharasasambhavaḥ //

After the Overture (Upavahana[2]) with drums and other musical instruments has been performed by observing Kalās suitable to the Mārga [adopted in it], and the Dhruvās [to be sung] at the entrance of *dramatis personae,* have commenced, and the curtain has been drawn away, the actors who are to develop Sentiments in the various items [of a play] should enter (*lit.* be made to enter) the stage.

• POSTURE FOR SUPERIOR AND MIDDLING CHARACTERS ON ENTRANCE •

स्थानं तु वैष्णवं कृत्वा ह्युत्तमे मध्यमे यथा[3]। समुन्नतं समं चैव चतुरस्त्रमुरस्तथा।। 4।।
बाहुशीर्षे प्रसन्ने च नात्युत्क्षिप्ते च कारयेत्। ग्रीवाप्रदेशः कर्तव्यो मयूराञ्चितमस्तकः।। 5।।
कर्णादृष्टाङ्गुलिस्थे च बाहुशीर्षे प्रयोजयेत्। उरसश्चापि चिबुकं चतुरङ्गुलसंस्थितम्।। 6।।
हस्तौ तथैव कर्तव्यौ कटीनाभितटस्थितौ। दक्षिणो नाभिसंस्थस्तु वामः कटितटस्थितः।। 7।।
sthānaṁ tu vaiṣṇavaṁ kṛtvā hyuttame madhyame yathā / samunnataṁ samaṁ caiva caturasramurastathā // bāhuśīrṣe prasanne ca nātyutkṣipte ca kārayet /

1-7. (B.XII.1-10). 1. Ag. (v.l.) कलोपेतं, B.G. रसोपेतं, 2. B. प्रवेशने. 3. C. यथा.

1. On the Gait Ag. says : "The Gait is to be prescribed with a view to the person, Sentiment, situation, place and occasion."
2. It seems that *upavahana* gave rise to *upohana* (Pkt.) which afterwards was adopted in its place; for *upohana* see 138ff. It is defined by Ag. as follows : *upḥyante samāsa-vyāsataḥ pādakalātālasamabhihitāḥ svarā yasminn aṅge tat tathoktam* (vol. 1, p. 186).

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grīvāpradeśaḥ kartavyo mayūrāñcitamastakaḥ // karṇādaṣṭāṅgalisthe ca bāhuśīrṣe prayojayet / urasaścāpi cibukaṁ caturaṅgulasaṁsthitam // hastau tathaiva kartavyau kaṭīnābhitaṭasthitau / dakṣiṇo nābhisaṁsthastu vāmaḥ kaṭitaṭasthitaḥ //

In case of characters of the superior and the middling types [the actor] should assume the Vaiṣṇava Sthāna, his breast being raised, Sama and Caturasra, shoulders at rest and not raised very much, the neck as graceful as that of a peacock, the shoulders eight Aṅgulas apart from the ears, the chin four Aṅgulas apart from the breast, and the two hands (the right and the left) respectively at the navel and at the left waist.

• INTERVAL OF THEIR FEET •

पादयोरन्तरं कार्यं द्वौ तालावर्धमेव च। पादोत्क्षेपस्तु कर्तव्यः स्वप्रमाणविनिर्मितः।। 8।।
चतुस्तालो द्वितालश्च एकतालस्तथैव च।

pādayorantaraṁ kāryaṁ dvau tālāvardhameva ca / pādotkṣepastu kartavyaḥ svapramāṇavinirmitaḥ // catustālo dvitālaśca ekatālastathaiva ca /

[In the posture described above] the interval between the two feet [of the actor] should be two Tālas and a half. Raising of his feet will take should be according to his own measure [of the hand] four or two Tālas or one Tāla high.

चतुस्तालस्तु देवानां पार्थिवानां तथैव च।। 9।। द्वित्रालश्चैव मध्यानां तालः स्त्रीनीचलिङ्गिनाम्[1]।

catustālastu devānāṁ pārthivānāṁ tathaiva ca // dvitrālaścaiva madhyānāṁ tālaḥ strīnīcaliṅginām /

In case of [characters such as] gods and kings these should be four Tālas high, of the middling [type of characters] two Tālas, and of women, inferior persons and those in disguise only one Tāla high.

• TIME FOR THEIR STEPS •

चतुष्कलोऽथ द्विकलस्तथा ह्येककलः पुनः।। 10।।
चतुष्कलो ह्युत्तमानां मध्यानां द्विकलो भवेत्। तथा चैककलः पातो नीचानां संप्रकीर्तितः।। 11।।

catuṣkalo'tha dvikalastathā hyekakalaḥ punaḥ // catuṣkalo hyuttamānāṁ madhyānāṁ dvikalo bhavet / tathā caikakalaḥ pāto nīcānāṁ saṁprakīrtitaḥ //

[And the time required for the steps should be] four or two Kalās or one Kalā only. [Steps] of the superior [characters] should take four Kalās, those of the middling type two Kalās, and those of the inferior type one Kalā only.

• TEMPO OF THEIR GAIT •

स्थितं मध्यं द्रुतं चैव समवेक्ष्य लयत्रयम्। यथाप्रकृति नाट्यज्ञो गतिमेव प्रयोजयेत्।। 12।।

sthitaṃ madhyaṃ drutaṃ caiva samavekṣya layatrayam / yathāprakṛti nāṭyajño gatimeva prayojayet //

8-10. (B.XII.1-10). 1. Ag. (v.l.) 11-12 (B.XII. 11-20; G.11-20). 1. G. ०सङ्गिनाम्.

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An expert in the theatrical art should apply three kinds of tempo (slow, medium and quick), to the Gait [of different characters] according to their nature.

धैर्योपपन्ना गतिरुत्तमानां मध्या गतिर्मध्यमसंमतानाम्। द्रुता गतिश्च प्रचुराधमानां लयत्रयं सत्त्ववशेन योज्यम्॥ 13॥

dhairyopapannā gatiruttamānāṃ madhyā gatirmadhyamasaṁmatānām / drutā gatiśca pracurādhamānāṁ layatrayaṁ sattvavaśena yojyam //

The Gait of superior [characters should be] slow, that of middling [characters should have] the medium [tempo, while the steps of] inferior [characters should be] quick and copious. [Thus] should be applied the three tempos according to the spirit [of different characters].

एष एव भुवि ज्ञेयः कलातालालये विधिः। पुनर्गतिप्रचारस्य प्रयोगं शृणुतानघाः॥ 14॥

eṣa eva bhuvi jñeyaḥ kalātālalaye vidhiḥ / punargatipracārasya prayogaṁ śṛṇutānaghāḥ //

So much about the rule regarding the timing and tempo [of steps]. O the sinless ones, listen now about the manner of taking steps [suitable to different characters].

• NATURAL GAIT •

स्वभावे तूत्तमगतो कार्यं [1]जानु कटीसमम्। युद्धचारीप्रयोगेषु [2]पुनः स्तनसमं भवेत्॥ 15॥

svabhāve tūttamagato kāryaṁ jānu kaṭīsamam / yuddhacārīprayogeṣu punaḥ stanasamaṁ bhavet //

In his natural [Gait] a superior [character] is to raise his knee up to the height of the waist and, in case of Cārīs to be used in fighting the same (*i.e.* knee) is to be raised up to the height of the breast.

पार्श्वक्रान्तैः सललितैः पादैर्वाद्यान्वितैरथ। रङ्गकोणोन्मुखो गच्छेत् सम्यक् पञ्चपदानि तु॥ 16॥
वामवेधं तत कुर्याद्विक्षेपं दक्षिणेन तु। परिवृत्य द्वितीयं तु गच्छेत् कोणं ततः परम्॥ 17॥
तत्रापि वामवेधस्तु विक्षेपो दक्षिणेन च। ततो भाण्डोन्मुखो गच्छेत् तान्येव तु पदानि च॥ 18॥
एवं गतागतैः कृत्वा पदानामेकविंशतिम्। वामवेधं ततः कुर्यात् विक्षेपं दक्षिणस्य च॥ 19॥

pārśvakrāntaiḥ salalitaiḥ pādairvādyānvitairatha / raṅgakoṇonmukho gacchet samyak pañcapadāni tu // vāmavedhaṁ tata kuryādvikṣepaṁ dakṣiṇena tu / parivṛtya dvitīyaṁ tu gacchet koṇaṁ tataḥ param // tatrāpi vāmavedhastu vikṣepo dakṣiṇena ca / tato bhāṇḍonmukho gacchet tānyeva tu padāni ca // evaṁ gatāgataiḥ kṛtvā padānāmekaviṁśatim / vāmavedhaṁ tataḥ kuryāt vikṣepaṁ dakṣiṇasya ca //

With graceful steps of the Pārśvakrāntā Cārī and in accompaniment of the instrumental music he should go five uniform steps, towards the corner of the stage, and then he should move in the Sūci Cārī by putting forward his left foot

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13-19 (B.XII. 11-20; G.11-20). 1. G. जानुकटीसमम्. 2. C. जानु स्तनसमं.

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first and the right foot afterwards. Then turning round he should go [five similar steps] towards the second corner of [of stage] and then move in the Sūcī Cārī by putting forward his left foot first and the right foot afterwards. Next time he should [again turn round and] go towards the musical instruments. Thus, completing twentyone steps by going and turning back he should again move in the Sūcī Cārī by putting forward his left foot first and the right foot afterwards.

रङ्गे विकृष्टे भरतेन कार्यो गतागतैः पादगतिप्रचारः। [1]त्र्यस्त्रत्रिकोणे चतुरस्ररङ्गे गतिप्रचारश्चतुरस्र एव॥ 20॥

raṅge vikṛṣṭe bharatena kāryo gatāgataiḥ pādagatipracāraḥ / tryasrastrikoṇe caturasraraṅge gatipracāraścaturasra eva //

In an oblong stage the actor (*bharata)* should make elaborate foot-movements (*lit.* going and turning back by footsteps), but in square and trangular stages such movements should respectively be of the Caturasra and the Tryasra types.

यः समैः सहितो गच्छेत्तत्र कार्यो लयाश्रयः। चतुष्कलोऽथ द्विकल [अथ]वैककलः पुनः॥ 21॥

yaḥ samaiḥ sahito gacchettatra kāryo layāśrayaḥ / catuṣkalo'tha dvikala [atha]vaikakalaḥ punaḥ //

When [a character] is walking along with his equals, the basis of the tempo [of his Gait] will be [according to his own rank] of four or two Kalās or one Kalā.

अथ मध्यमनीचैस्तु गच्छेद्यः परिवारितः। [2]चतुष्कलमथार्ध्वं च तथा चैककलं पुनः॥ 22॥

atha madhyamanīcaistu gacchedyaḥ parivāritaḥ / catuṣkalamathārdhvaṁ ca tathā caikakalaṁ punaḥ //

But when any one is walking accompanied by persons of the middling and the inferior types [the basis of the tempo of the Gait of the group] will be four and two Kalās or one Kalā[1].

[3]देवदानवयक्षाणां नृपपन्नगरक्षसाम्। चतुस्तालप्रमाणेन कर्तव्याथ गतिर्बुधैः॥ 23॥

devadānavayakṣāṇāṁ nṛpapannagarakṣasām / catustālapramāṇena kartavyātha gatirbudhaiḥ //

The wise actors should make the steps four Tālas wide in case of gods, Dānavas, Pannagas (Nāga), Yakṣas, kings, and Rākṣasas.

दिवौकसां तु [4]शेषाणां मध्यमा गतिरिष्यते। तत्रापि [5]चोद्धता ये तु तेषां देवैः समा गतिः॥ 24॥

divaukasāṁ tu śeṣāṇāṁ madhyamā gatiriṣyate / tatrāpi coddhatā ye tu teṣāṁ devaiḥ samā gatiḥ //

All other dwellers of the heaven[2] will have steps of medium [width]. But those among them who are majestic[3] should have Gait similar to that of gods.

20-24. 1. G. त्र्यस्रे त्रिकोणे. 2. Bd. °मथोर्धं. 3. BG. दैत्यदानव. 4. BC. सर्वेषां, BP. शेषाणां. 5. C. चोर्ध्ववा.

1. Significance of this rule is not clear.
2. By such dwellers *devadūtas* are meant (Ag.).
3. *mātaliprabhṛtayaḥ* (Ag.).

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ऋषय ऊचुः-

• GAIT OF KINGS •

यदा मनुष्या राजानस्तेषां देवगतिः कथम्। अत्रोच्यते कथं नैषा गती राज्ञां भविष्यति।। 25।।
इह प्रकृतयो दिव्या तथा च दिव्यमानुषी। मानुषी चेति विज्ञेया नाट्यनृत्तक्रियां प्रति।। 26।।
देवा हि प्रकृतिर्दिव्या राजानो दिव्यमानुषी। या त्वन्या लोकविदिता मानुषी सा प्रकीर्तिता।। 27।।
[1]देवांशजास्तु राजानो वेदाध्यात्मसु कीर्तिताः। एवं देवानुकरणे दोषो ह्यत्र न विद्यते।। 28।।
yadā manuṣyā rājānasteṣāṁ devagatiḥ katham / atrocyate kathaṁ naiṣā gatī rājñāṁ bhaviṣyati // iha prakṛtayo divyā tathā ca divyamānuṣī / mānuṣī ceti vijñeyā nāṭyanṛttakriyāṁ prati // devā hi prakṛtirdivyā rājāno divyamānuṣī / yā tvanyā lokaviditā mānuṣī sā prakīrtitā // devāṁśajāstu rājāno vedādhyātmasu kīrtitāḥ / evaṁ devānukaraṇe doṣo hyatra na vidyate //

The sages question :

"If the kings are human beings why should they have a Gait similar to that of gods?" It is said [in reply], "Why should not the kings have Gait suitable for these (*i.e.* gods)? In drama and dance the characters [are of three kinds, *viz.*] divine, semi-divine (*lit.* divine-human) and human. Of these, the nature of gods is divine, that of the kings is semi-divine and that of the others known to people are called human. For kings have been described in the Vedas and the *adhyātma* (Upaniṣad) as being made up (*lit.* born) of parts of [different] gods. Hence, there cannot be any fault in kings imitating gods.[1]"

अयं विधिस्तु कर्तव्यः स्वच्छन्दगमनं प्रति। संभ्रमोत्पातरोषेषु प्रमाणं न विधीयते।। 29।।
ayaṃ vidhistu kartavyaḥ svacchandagamanaṃ prati / saṁbhramotpātaroṣeṣu pramāṇaṁ na vidhīyate //

This is the rule of Gait in ordinary walking; but, for Gait in cases of hurry, insanity and anger the rule about its measure will not apply.

• GAIT UNDER SPECIAL CONDITIONS •

*सर्वासां प्रकृतीनां तु अवस्थान्तरसंश्रया। *उत्तमाधममध्यानां गतिः कार्या प्रयोक्तृभिः।। 30।।
sarvāsāṁ prakṛtīnāṁ tu avasthāntarasaṁśrayā / uttamādhamamadhyānāṁ gatiḥ kāryā prayoktṛbhiḥ //

[In those cases] producers of plays are to apply to all different characters, superior, middling and inferior, Gaits as modified by their peculiar condition.

चतुर्द्वैकलं वा स्यात् तथार्धकलमेव च। अवस्थान्तरमासाद्य कुर्याद् गतिविचेष्टितम्।। 31।।
caturardhakalaṃ vā syāt tadardhakalameva ca / avasthāntaramāsādya kuryād gativiceṣṭitam //

Their Gaits should be of the duration of four or two Kalās, one Kalā or half of a Kalā, and these should be so on attaining condition other than normal ones.

25-28 (B.XII. 25-28; G. 25-28). 29-31 (B.XII. 29-33; G. 29-33). 1. C. देवात्वाजास्तु.

1. *vedādhyātmasu=vedeṣu tathā adhyātmaśāstreṣu vedānteṣu* (Ag.).

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ज्येष्ठे [1]चतुष्कलं यत्र [2]द्विकलं मध्यमे ततः। द्विकलं चोत्तमे यत्र मध्ये त्वेककलं भवेत्[3]॥ 32॥
jyeṣṭhe catuṣkalaṁ yatra dvikalaṁ madhyame tataḥ / dvikalaṁ cottame yatra madhye tvekakalaṁ bhavet //

[Relative position of different characters as regards the timing of their Gaits is as follows] : While a superior [charater] will have a Gait of four Kalās, a middling [character] is to have that of two Kalās and an inferior [character] that of one Kalā.

कलिकं मध्यमे यत्र नीचेष्वर्धकलं भवेत्।[4] एवमर्धार्धहानिं तु कलानां संप्रयोजयेत्॥ 33॥
kalikaṁ madhyame yatra nīceṣvardhakalaṁ bhavet / evamardhārdhahāniṁ tu kalānāṁ saṁprayojayet //

When a middling character will have a Gait of a Kalā, an inferior character is to have that of half a Kalā. Thus, one should reduce [in different Gaits under special conditions] Kalās by half.

उत्तमानां गतिर्या तु न तां मध्येषु योजयेत्। मध्यमानां गतिर्या तु न तां नीचेषु योजयेत्॥ 34॥
uttamānāṁ gatiryā tu na tāṁ madhyeṣu yojayet / madhyamānāṁ gatiryā tu na tāṁ nīceṣu yojayet //

Gait of superior persons is not to be applied to that of the middling type, and Gait of the middling characters is not to be applied to that of the inferior type.

• TEMPO OF GAITS UNDER SPECIAL CONDITIONS •

ज्वरार्ते च क्षुधार्ते च तपःश्रान्ते भयान्विते। [5]विस्मये चावहित्थे च तथौत्सुक्यसमन्विते॥ 35॥
शृङ्गारे चैव शोके च स्वच्छन्दगमने तथा। *गतिः स्थितलया कार्याधिकलान्तरपातिता[6]॥ 36॥
पुनश्चिन्तान्विते चैव गतिः कार्या चतुष्कला[7]।
jvarārte ca kṣudhārte ca tapaḥśrānte bhayānvite / vismaye cāvahitthe ca tathautsukyasamanvite // śṛṅgāre caiva śoke ca svacchandagamane tathā / gatiḥ sthitalayā kāryādhikalāntarapātitā // punaścintānvite caiva gatiḥ kāryā catuṣkalā /

In case of an attack of fever, hunger, fatigue due to austerities, [excessive] panic, surprise, dissimulation, uneasiness, love [in separation], sorrow, and in walking at ease, steps should be of slow tempo falling at the interval of more than four Kalās[1]. But is case of anxiety the Gait should be of four Kalās [duration].

अस्वस्थे कामिते चैव भये वित्रासिते तथा॥ 37॥
आवेगे चैव हर्षे च कार्ये यच्च त्वरान्वितम्। अनिष्टश्रवणे चैव [8]क्षेपे चाद्भुतदर्शने॥ 38॥
अपि चात्ययिके कार्ये [9]तथैव शत मार्गणे। अपराद्धानुसरणे श्वापदानुगतौ तथा॥ 39॥
एतेष्वेवं गतिं प्राज्ञो [10]द्विकलां संप्रयोजयेत्।

32-34 (B.XII. 29-39; G.29-33). 35-36 (B.XII. 34-35a; G.35-36). 37-40 (B.XII. 36b-39a; G.37-29).
1. G. चतुष्कला. 2. G. द्विकला. 3. G. read this hem. as यच्चोत्तमस्य द्विकला मध्यमस्यैककला तथा. 4. G. this hem. as मध्यमस्यैककला यत्र नीचस्यार्धकला ततः 5. B. जडानां. 6. G. विक्षते. 7. G. om. his hem.. G. om. 37a. 8. C. कोपेष्वाद्भुत०. 9. B.C. दुःखिते. 10. B. विकलां.
1. See Ag.

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asvasthe kāmite caiva bhaye vitrāsite tathā // āvege caiva harṣe ca kārye yacca tvarānvitam / aniṣṭaśravaṇe caiva kṣepe cādbhutadarśane // api cātyayike kārye tathaiva śata mārgaṇe / aparāddhānusaraṇe śvāpadānugatau tathā // eteṣvevaṁ gatiṁ prājño dvikalāṁ saṁprayojayet /

In case of concealed (*lit.* uneasy) love, panic, fear, agitation, joy, hurried action, hearing of unwelcome news, insult, sight of porentuous objects, of urgent work, search for enemies, pursuit of an offender and pursuit a ferocious animal, the wise [actor] should have Gait with steps of two Kalās [duration].

• GAIT IN THE EROTIC SENTIMENT •

गतिः शृङ्गारिणी कार्या स्वस्थकामितसंभवा।। 40 ।।
दूतीदर्शितमार्गस्तु प्रविशेद्रङ्गमण्डलम्। सूचया चाप्यभिनयं कुर्यादर्थसमाश्रयम्।। 41 ।।
हृद्यैर्गन्धैस्तथा वस्त्रैरलङ्कारैश्च भूषितः। नानापुष्पसुगन्धाभिर्मालाभिः समलंकृतः।। 42 ।।
गच्छेत् सललितैः पादैरतिक्रान्तैः स्थितैस्तथा। तथा सौष्ठवसंयुक्तैर्लयतालसमन्वितैः।। 43 ।।
पादयोरनुगौ हस्तौ नित्यं कार्यौ प्रयोक्तृभिः। उत्क्षिप्य [1]सह पादेन [2]पादयोश्च विपर्ययः[3]।। 44 ।।

gatiḥ śṛṅgāriṇī kāryā svasthakāmitasaṁbhavā // dūtīdarśitamārgastu praviśedraṅgamaṇḍalam / sūcayā cāpyabhinayaṁ kuryādarthasamāśrayam // hṛdyairgandhaistathā vastrairalaṁkāraiśca bhūṣitaḥ /nānāpuṣpasu-gandhābhirmālābhiḥ samalaṁkṛtaḥ // gacchet salalitaiḥ pādairatikrāntaiḥ sthitaistathā / tathā sauṣṭhavasaṁyuktairlayatālasamanvitaiḥ // pādayoranugau hastau nityaṁ kāyaru prayoktṛbhiḥ / utkṣipya saha pādena pādayośca viparyayaḥ //

Gait in open (*i.e.* very clear, love-making should be graceful. [The lover] is to enter the stage with the female messenger showing the way. He is to act his part (*lit.* meaning connected with the play) by means of the Sūcā. He should use pleasant perfumes and be dressed with lovely garments, ornaments and garlands of various sweet-smelling flowers. He should walk with graceful steps with a slow tempo in the Atikrāntā Cārī, and his limbs should have the Sauṣṭhava, and he should move with proper tempo and Tāla. His hands should always follow the feet. The former should be raised along with the falling of the latter, and with the raising of the latter the former should fall (*lit. vice-versa*).

प्रच्छन्नकामिते चैव गतिं भूयो निबोधत। विसर्जितजनस्तत्र तथा दूतीसहायवान्।। 45 ।।
निर्वाणदीपो नात्यर्थं भूषणैश्च विभूषितः। वेलासदृशवस्त्रश्च सह दूत्या शनैस्तथा।। 46 ।।
व्रजेत् प्रच्छन्नकामैस्तु पादैर्निःशब्दमन्दगैः। [4]शब्दशंक्युत्सुकश्च स्यादवलोकनतत्परः।। 47 ।।
वेपमानशरीरश्च शङ्कितः प्रस्खलन् मुहुः।

pracchannakāmite caiva gatiṁ bhūyo nibodhata / visarjitajanastatra tathā dūtīsahāyavān // nirvāṇadīpo nātyarthaṁ bhūṣaṇaiśca vibhūṣitaḥ / velāsadṛśavastraśca saha dūtyā śanaistathā // vrajet pracchannakāmaistu

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40-41 (B.XII. 40b-44; G. 40b-44a). 42-44 (B.XII. 40b-44; G. gob-49a). 45-48. (B.XII. 45-48a; g.44b-47). 1. B. हस्तं पातेन; 2. C. पतनेन; 3. B. विपर्यात्. G. om. 44b. 4. C. शब्दशक्त्यत्सुकश्च.

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pādairniḥśabdamandagaiḥ / śabdaśaṁkyutsukaśca syādavalokanatatparaḥ // vepamānaśarīraśca śaṁkitaḥ praskhalan muhuḥ /

Now listen about the Gait in case of concealed love. After dismissing his servants (*lit.* men) the lover is to walk [at night] along with the female messenger as his guide. He is to put out the lamp. He is to be dressed in [simple] clothes suited to the time and is to not wear too many ornaments. In making love secretly a person is to walk in company of the female messenger with slow and silent steps. Being apprehesive of sounds [heard at the time] he is to uneasy and to look constantly around and to tremble in his body and to have a faltering Gait.

• GAIT IN THE TERRIBLE SENTIMENTS •

रसे रौद्रे तु वक्ष्यामि दैत्यरक्षोगणान् प्रति ।। 48 ।।
एक एव रसस्तेषां स्थायी रौद्रो द्विजोत्तमाः। नैपथ्यरौद्रो विज्ञेयस्त्वङ्गरौद्रस्तथैव च ।। 49 ।।
तथा स्वभावजश्चैव त्रिधा रौद्रः प्रकीर्तितः। रुधिरक्लिन्नदेहो यो रुधिरार्द्र मुखस्तथा ।। 50 ।।
[1]तथा पिशितहस्तश्च रौद्रो नेपथ्यजस्तु सः। बहुबाहुर्बहुमुखो नानाप्रहरणाकुलः ।। 51 ।।
स्थूलकायस्तथा प्रांशुरङ्गरौद्रः प्रकीर्तितः। रक्ताक्षः पिङ्गकेशश्च असितो विकृतस्वरः ।। 52 ।।
[2]रूक्षो निर्भत्सनपरो रौद्रः सोऽथ स्वभावजः। चतुस्तालान्तरोत्क्षिप्तैः पादैस्त्र्यन्तरपातितैः[3] ।। 53 ।।
गतिरेवं प्रकर्तव्या तेषां ये चापि तद्विधाः।

rase raudre tu vakṣyāmi daityarakṣoganāṇān prati // eka eva rasasteṣāṁ sthāyī raudro dvijottamāḥ / naipathyaraudro vijñeyastvaṅgaraudrastathaiva ca // tathā svabhāvajaścaiva tridhā raudraḥ prakīrtitaḥ / rudhiraklinnadeho yo rudhirādra mukhastathā // tathā piśitahastaśca raudro nepathyajastu saḥ /bahubāhur-bahumukho nānāpraharaṇākulaḥ // sthūlakāyastathā prāṁśuraṅgaraudraḥ prakīrtitaḥ / raktākṣaḥ piṅgakeśaśca asito vikṛtasvaraḥ // rūkṣo nirbhatsanaparo raudraḥ so'tha svabhāvajaḥ / catustālāntarotkṣiptaiḥ pādaistryantarapātitaiḥ // gatirevaṁ prakartavyā teṣāṁ ye cāpi tadvidhāḥ /

[In treating Gait] in the Terrible Sentiment I shall speak only with regard to Daityas, Rākṣasas and Nāgas. O Brahmins, the Terrible Sentiment only is dominant in their case. And this Terrible Sentiment is of three kinds, *viz.* Terrible in make-up, Terrible in limbs and Terrible by nature. [An example of] the Terrible in make-up is [a Rākṣasa] with his body dripping in blood, mouth moistened with it and having pieces of flesh in the hands. An example of the Terrible in limb is a very tall [Rākṣasa] with a prodigious physical frame, many heads and many hands holding weapons of various kinds. And an example of the Terrible by nature, is a person with red eyes, twany hair, black complexion and rough voice, and a person who always scolds [others] and who walks by raising the feet four Tālas high, and takes steps three Tālas wide. This is the Gait which [characters] resembling them are to have.

48-52 (B.XII. 48b-52; G.48-52). 53-54. (B. XII. 53-55a; G. 52-53). 1. C. तथापि शिरहस्तश्च. 2. C. रूक्षे
3. B. °स्त्वन्तरेपातिते:.

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• GAIT IN THE ODIOUS SENTIMENT •

अहृद्या प्र मही यत्र श्मशानरणकश्मला ।। 54 ।।
गतिं तत्र प्रयुञ्जीत बीभत्साभिनयं प्रति। क्वचिदासन्नपतितैः विकृष्टपतितैः क्वचित् ।। 55 ।।
एडकाक्रीडितैः पादैरुपर्युपरिपातितैः। तेषामेवानुगैर्हस्तैर्बीभत्से गतिरिष्यते ।। 56 ।।
ahṛdyā pra mahī yatra śmaśānaraṇakaśmalā // gatiṁ tatra prayuñjīta bībhatsābhinayaṁ prati / kvacidāsannapatitaiḥ vikṛṣṭapatitaiḥ kvacit // eḍakākrīḍitaiḥ pādairuparyuparipātitaiḥ /teṣāmevānugairhastairbībhatse gatiriṣyate //

Gait [of a person walking] on the ground which is either a place of cremation or a place gruesome on account of a battle [having taken place there] should be used in acting in connexion with the Odious Sentiment. The feet in the Eḍakākrīḍitā Cārī falling in quick succession sometimes close to and sometimes wide apart from each other, with the hands following them, will constitute Gait in the Odious Sentiment.

• GAIT IN THE HEROIC SENTIMENT •

अथ वीरे प्रकर्तव्या पादविक्षेपसंयुता। [1]द्रुता प्रहरणाविद्धा नानाचारीसमाकुला ।। 57 ।।
atha vīre prakartavyā pādavikṣepasaṁyutā / drutā praharaṇāviddhā nānācārīsamākulā //

In the Heroic Sentiment Gait should consist of swift brandising of arms and observing of various Cārīs.

[2]पार्श्वक्रान्तैस्तथाविद्धैः सूचीविद्धैस्तथैव च। [3]कलाकालगतैः पादैरावेगे योजयेद् गतिम् ।। 58 ।।
pārśvakrāntaidrutāviddhaiḥ sūcīviddhaistathaiva ca / kalākālagataiḥ pādairāvege yojayed gatim //

In case of mental excitement Gait should consist of footsteps of proper Kalā and Talā *(kāla)* in the Pārśvakrāntā, Āviddhā and Sūcī Cārīs.

• GAIT IN THE MARVELLOUS AND THE COSMIC SENTIMENTS •

उत्तमानामयं प्रायः प्रोक्तो गतिपरिक्रमः। मध्यानामधमानां च गतिं वक्ष्याम्यहं पुनः ।। 59 ।।
विस्मये चैव हर्षे च [4]विक्षिप्तपदविक्रमा। आसाद्य तु रसं हास्यमेताश्चान्याश्च योजयेत् ।। 60 ।।
uttamānāmayaṁ prāyaḥ prokto gatiparikramaḥ / madhyānāmadhamānāṁ ca gatiṁ vakṣyāmyahaṁ punaḥ // vismaye caiva harṣe ca vikṣiptapadavikramā / āsādya tu rasaṁ hāsyametāścānyāśca yojayet //

These are Gait prescribed for generally superior characters. I shall now describe the Gait for middling and inferior characters. In their astonishment and joy they are to take agitated steps, and in their laughter too they are to take to this and similar other foot movements.

54-56 (B.XII. 55-57a; G.44-55). 57 (B.XII.57b-58a, p. 145; G. 56). 58 (B.XII. 57b-58a; G.57). 59-60 (B.XII. 58b-60a; G.58-59). 1. G. द्रुतप्रचरणाविद्धा. B. °प्रचाराधिष्ठाना. 2. G.B. पार्श्वक्रान्तैः द्रुताविद्धैः 3. G. कालाकालागतैः. 4. C. विक्षिप्य.

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• GAIT IN THE PATHETIC SENTIMENTS •

पुनश्च करुणे कार्या गतिः स्थिरपदैरथ। वाष्पाम्बुरुद्धनयनः सन्नगात्रस्तथैव च।। 61।।
उत्क्षिप्तपातितकरस्तथा सस्वनरोदनः। [1]गच्छेत्तथाध्यधिकया [2]प्रत्यग्राहितसंश्रये।। 62।।
एषा स्त्रीणां प्रयोक्तव्या नीचसत्त्वे तथैव च।

punaśca karuṇe kāryā gatiḥ sthirapadairatha / vāṣpāmburuddhanayanaḥ sannagātrastathaiva ca // utkṣiptapātitakarastathā sasvanarodanaḥ /gacchettathādhyadhikayā pratyagrāhitasaṁśraye // eṣā strīṇāṁ prayoktavyā nīcasattve tathaiva ca /

Gait the Pathetic Sentiment should be in slow tempo [and it should be connected with] eyes full of tears, drooping limbs, arms thrown up and down and loud weeping. And in case of a recent calamity one is to walk as well with the Adhyardhikā Cārī. This [Gait] is also to be used in case of women and persons of the inferior type.

उत्तमानां तु कर्तव्या सधैर्यं वाष्पसंगता।। 63।।
निश्वासैरायतोत्कृष्टैस्तथैवोर्ध्वनिरीक्षितैः। न तत्र सौष्ठवं कार्यं न प्रमाणं तथाविधम्।। 64।।
मध्यानामपि सत्त्वज्ञैर्गतिर्योज्या विधानतः[3]।
उरःपातगतोत्साहः शोकव्यामूढचेतनः। नात्युत्क्षिप्तैः पदैर्गच्छेद् इष्टबन्धुनिपातने।। 65।।
गाढप्रहारे कार्या च [4]शिथिलांसभुजाश्रया। विघूर्णितशरीरा च गतिश्चूर्णपदैरथ।। 66।।

uttamānāṁ tu kartavyā sadhairyaṁ vāṣpasaṁgatā // niḥśvāsairāyatotsṛṣṭaistathaivordhvanirīkṣitaiḥ/ na tatra sauṣṭhavaṁ kāryaṁ na pramāṇaṁ tathāvidham // madhyānāmapi sattvajñairgatiryojyā vidhānataḥ / uraḥpātagatotsāhaḥ śokavyāmūḍhacetanaḥ / nātyutkṣiptaiḥ padairgacched iṣṭabandhunipātane // gāḍhaprahāre kāryā ca śithilāṁsabhujāśrayā / vighūrṇitaśarīrā ca gatiścūrṇapadairatha //

[In connexion with the Pathetic Sentiment] superior characters should be patient, tearful, heaving deep sighs and looking upwards and [their Gait in conformity with these conditions] is to be of no [regular] measure and [they are] not to have the Sauṣṭhava [of the body]. Middling characters are also to be given Gait according to rules. In case of death of their beloved persons and relatives, they are to bend down on their breast in dejection and to become senseless due to grief, and to walk with the feet not raised very high. When violently struck, the shoulder should recede and be protected by arms, and the [entire] body is to be made unsteady (*lit.* moved round), and walking [should be] with short steps.

शीतेन चाभिभूतस्य वर्षेणाभिहतस्य च। गतिः प्रयोक्तृभिः कार्या स्त्रीनीचप्रकृतावथ।। 67।।
पिण्डीकृत्य तु गात्राणि तेषां चैव प्रकम्पनम्। करौ वक्षसि निक्षिप्य कुब्जीभूतस्तथैव च।। 68।।
दन्तोष्ठस्फुरणं चैव चिबुकस्य तु कम्पनम्। कार्यं शनैश्च गन्तव्यं शीताभिनयने गतौ।। 69।।

61-63 (B.XII. 60b-62a; G.60-61a). 63-66 (B.XII. 62-66a; G.61b-65). 67-69 (B.XII. 67-69; G.66-68). 1. C. गच्छेत्तथाविद्धकायः. 2. C.G. प्रत्यग्रगतिसंश्रये. Gp. प्रत्यग्रहतसंश्रये. 3. C. om. this hem. but G.p. मध्यमानामपि तज्ज्ञा गति द्योद्या विधानतः 4. G.C. शिथिलाङ्गभुजाश्रया.

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śītena cābhibhūtasya varṣeṇābhihatasya ca / gatiḥ prayoktṛbhiḥ kāryā srīnīcaprakṛtāvatha // piṇḍīkṛtya tu gātrāṇi teṣāṁ caiva prakampanam / karau vakṣasi nikṣipya kubjībhūtastathaiva ca // dantoṣṭhasphuraṇaṁ caiva cibukasya tu kampanam / kāryaṁ śanaiśca gantavyaṁ śītābhinayane gatau //

A [special] Gait is to be assigned to women and persons of the inferior type when they are attacked with cold or are overtaken by a torrential shower. [In such a case] they are to draw all their limbs together, to shiver greatly, to put their two hands on the breast, to bend down their body, and their teeth are to clatter and lips are to throb and the chin is to quiver, and in representing an attack of cold the Gait should be slow.

• GAIT IN THE TERRRIBLE SENTIMENT •

तथा भयानके चैव गतिः कार्या विचक्षणैः। स्त्रीणां कापुरुषाणां च ये चान्ये सत्त्ववर्जिताः॥ 70॥
विस्फारिते चले नेत्रे विधुतं च शिरस्तथा। भयसंयुक्तया दृष्ट्या पार्श्वयोश्च विलोकनैः॥ 71॥
द्रुतैश्चूर्णपदैश्चैव बद्ध्वा हस्तं कपोतकम्। प्रवेपितशरीरश्च शुष्कोष्ठस्खलितं व्रजेत्॥ 72॥
[1]एषानुकरणे कार्या तर्जने त्रासने तथा। सत्त्वं च विकृतं दृष्ट्वा श्रुत्वा च विकृतं स्वरम्॥ 73॥
एषा स्त्रीणां प्रकर्तव्या नृणाञ्चाक्षिप्तविक्रमा। क्वचिदासन्नपतितैर्विकृष्टपतितैः क्वचित्॥ 74॥
एडकाक्रीडितैः पादैरुपर्युपरिपातितैः। एषामेवानुगैर्हस्तैर्गतिं भीतेषु योजयेत्॥ 75॥

tathā bhayānake caiva gatiḥ kāryā vicakṣaṇaiḥ / strīṇāṁ kāpuruṣāṇāṁ ca ye cānye sattvavarjitāḥ // visphārite cale netre vidhutaṁ ca śirastathā / bhayasaṁyuktayā dṛṣṭyā pārśvayośca vilokanaiḥ // drutaiścūrṇapadaiścaiva baddhvā hastaṁ kapotakam / pravepitaśarīraśca śuṣkoṣṭhaskhalitaṁ vrajet // eṣānukaraṇe kāryā tarjane trāsane tathā / sattvaṁ ca vikṛtaṁ dṛṣṭvā śrutvā ca vikṛtaṁ svaram // eṣā strīṇāṁ prakartavyā nṛṇāñcākṣiptavikramā / kvacidāsannapatitairvikṛṣṭapatitaiḥ kvacit // eḍakākrīḍitaiḥ pādairuparyuparipātitaiḥ / eṣāmevānugairhastairgatiṁ bhīteṣu yojayet //

In the Terrible [Sentiment] the experts should make the Gait of women, and men of inferior type who are lacking in spirits, suitable to their nature (*lit.* in that manner).

[In the Terrible Sentiment] they are to have wide open and moving eyes, the Vidhuta head, and the look awe-stricken and turned alternately to sides, and holding the Kapota hand they are to walk with quick short steps, trembling body, dry lips and faltering Gait. This [movement] should be resorted when a person is to mimic any one in fear. [And the same rule will apply] in frightening as well as in threatening persons. The Ākṣiptā Cārī is to be assigned to men as well as to women when they have seen a strange animal or heard a strange sound. Gait in the terrified state will consist of movement of feet in the Eḍakākrīḍitā Cārī falling in quick succession sometimes close to and sometimes at a distance from each other, and the hands are to follow them.

70-73 (B.XII. 73-75; G.69-74). 74-75 (B.XII. 70-75; G.69-74). 1. B. एषानुकरणे.

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• GAIT OF MERCHANTS AND MINISTERS •

वणिजां सचिवानां च गतिः कार्या स्वभावजा। अतिक्रान्तैः पदैर्विप्रा द्वितालान्तरगामिभिः॥ 76॥
कृत्वा नाभितटे हस्तमुत्तानं कटकामुखम्[1]। आद्यं चारालमुत्तानं कुर्यात्पार्श्वं [2]तदन्तरे॥ 77॥
न निषण्णं न च स्तब्धं न चापि परिवाहितम्। कृत्वा गात्रं तथा गच्छेत्तेन चैव क्रमेण तु॥ 78॥
vaṇijāṁ sacivānāṁ ca gatiḥ kāryā svabhāvajā / atikrāntaiḥ padairviprā dvitālāntaragāmibhiḥ // kṛtvā nābhitaṭe hastamuttānaṁ kaṭakāmukham / ādyaṁ cārālamuttānaṁ kuryātpārśvaṁ tadantare // na niṣaṣṇaṁ na ca stabdhaṁ na cāpi parivāhitam / kṛtvā gātraṁ tathā gacchettena caiva krameṇa tu //

Gait of merchants and ministers is to be made natural. They should walk in the Atikrāntā Cārī with steps two Tālas wide. Their [left hand] showing the upturned Kaṭakāmukha should be on the navel, and the right [*lit.* the first hand] showing the upturned Arāla should be on the side away [from the left one.] Without making their limbs drooping, motionless or excessively moving they should walk with the same Cārī.

• GAIT OF ASCETICS AND SECTARIANS •

यतीनां श्रमणानां च ये चानये तपसि स्थिताः। तेषां कार्या गतिर्विप्रा नेष्ठिकं व्रतमाश्रिता॥ 79॥
अलोलचक्षुश्च भवेद्युगमात्रनिरीक्षणः। उपस्थितस्मृतिश्चैव गात्रं सर्वं विधाय च॥ 80॥
अचञ्चलमनाश्चैव [3]तथा लिङ्गं समाश्रितः। विनीतवेषश्च भवेत् कषायवसनस्तथा॥ 81॥
प्रथमं समपादेन कृत्वा स्थानेन वै बुधः। हस्तं च चतुरं कृत्वा तथा चैकं [4]प्रसारयेत्॥ 82॥
प्रसन्नं वदनं कृत्वा प्रयोगस्य वशानुगः। अनिषण्णेन गात्रेण गतिं [5]गच्छेदतिक्रमात्॥ 83॥
उत्तमानां भवेदेषा लिङ्गिनां ये महाव्रताः। एभिरेव विपर्यस्तैर्गुणैरन्येषु योजयेत्॥ 84॥
तथा व्रतानुगा च स्यादन्येषां लिङ्गिनां गतिः। विभ्रान्ता वाप्युदात्ता वा विभ्रान्ता निभृतापि वा॥ 85॥
शकटास्यस्थितैः पादैरतिक्रान्ततैस्तथैव च। कार्या पाशुपतानां च गतिरुद्भ्रान्तान्तगामिनी॥ 86॥
yatīnāṁ śramaṇānāṁ ca ye cānye tapasi sthitāḥ / teṣāṁ kāryā gatirviprā neṣṭhakaṁ vratamāśritā // alolacakṣuśca bhavedyugamātranirīkṣaṇaḥ / upasthitasmṛtiścaiva gātraṁ sarvaṁ vidhāya ca // acañcalamanāścaiva tathā liṅgaṁ samāśritaḥ / vinītaveṣaśca bhavet kaṣāyavasanastathā // prathamaṁ samapādena kṛtvā sthānena vai budhaḥ / hastaṁ ca caturaṁ kṛtvā tathā caikaṁ prasārayet // prasannaṁ vadanaṁ kṛtvā prayogasya vaśānugaḥ / aniṣaṇṇena gātreṇa gatiṁ gacchedatikramāt // uttamānāṁ bhavedeṣā liṅgināṁ ye mahāvratāḥ / ebhireva viparyastairguṇairanyeṣu yojayet // tathā vratānugā ca syādanyeṣāṁ liṅgināṁ gatiḥ / vibhrāntā vāpyudāttā vā vibhrāntā nibhṛtāpivā // śakaṭāsyasthitaiḥ pādairatikrāntataistathaiva ca / kāryā pāśupatānāṁ ca gatirudbhrāntāntagāminī //

76-78 (B.XII. 76-78; G.750-77). 79-84 (B.XII. 79-86; G. 78-85). 85-86 (B.XII. 79-86; 78-85).
1. C. मुक्ताङ्गकटका. 2. G. तथान्तरे. B. स्तनान्तरे. 3. G. यथावल्लिङ्गमाश्रिता. 4. C. प्रयोजनम्. 5. G. गच्छेद्यतिक्रमात्. B. गच्छेद्व्यतिक्रमात्.

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Gait of Yatis, Śramaṇas, those practising austerities should be made like that of one observing the vow of Brahmacarya. [In playing his part] a wise [actor] should have immobile eyes looking only four cubits [in front][1], a ready memory, the entire body in steadiness, and he is to keep the mind at rest, to assume the marks[2] belonging to his sect and to have modest robes or clothes dyed in dark red, and to stand with the Samapāda feet and to assume the Sthāna of the same name. Then he should make two Catura hands one of which is to be stretched. And assuming a serene appearance in conformity with the performance he should execute the Atikrāntā (Atikrama) Cārī with natural (*lit.* not drooping) limbs. The best ascetics with a great vow are to have such a Gait, and to others is to be given a Gait contrary to this. As for the rest of the ascetics, according to the vow [enjoined by their own sects] they are to have a Gait confused or stately or sober or mild. And in case of the members of the Pāśupata sect they should walk in the Śakaṭāsyā and Atikrāntā Cārīs with haughty steps.

• GAIT OF A PERSON IN DARKNESS OR OF A BLIND MAN •

[1]अन्धकारेऽथ याने च गतिः कार्या प्रयोक्तृभिः। भूमौ विसर्पितैः पादैर्हस्तैर्मार्गप्रदर्शितैः॥ 87॥

andhakāre 'tha yāne ca gatiḥ kāryā prayoktṛbhiḥ / bhūmau visarpitaiḥ pādairhastairmāgapradarśitaiḥ //

Gait [of a person] walking in darkness or Gait of a blind [man] should consist of feet gliding over the ground and hands groping for the way.

• GAIT OF ONE RIDING A CHARIOT •

रथस्थस्यापि कर्तव्या गतिश्चूर्णपदैरथ। समपादं तथा स्थनं कृत्वा रथगतिं व्रजेत्॥ 88॥
धनुर्गृहीत्वा चैकेन तथा चैकेन कूबरम्। सूतश्चास्य भवेदवं प्रतोदप्रग्रहाकुलः॥ 89॥
वाहनानि विचित्राणि कर्तव्यानि विभागशः। द्रुतैश्चूर्णपदैश्चैव गन्तव्यं रङ्गमण्डले॥ 90॥
विमानस्थस्य कर्तव्या एषैव स्यन्दनी गतिः। [2]आरोढुमुद्वहेद् गात्रं किञ्चित् स्यादुन्मुखस्थितम्॥ 91॥
अस्यैव वैपरीत्येन कुर्याच्चाप्यवरोहणम्।

rathasthasyāpi kartavyā gatiścūrṇapadairatha / samapādaṁ tathā sthanaṁ kṛtvā rathagatiṁ vrajet // dhanurgṛhītvā caikena tathā caikena kūbaram / sūtaścāsya bhavedavaṁ pratodapragrahākulaḥ // vāhanāni vicitrāṇi kartavyāni vibhāgaśaḥ / drutaiścūrṇapadaiścaiva gantavyaṁ raṅgamaṇḍale // vimānasthasya kartavyā eṣaiva syandanī gatiḥ / āroḍhumudvahed gātraṁ kiñcit syādunmukhasthitam // asyaiva vaiparītyena kuryāccāpyavarohaṇam /

Gait of a person riding a chariot should consist of short (*cūrṇa)* steps. From the Samapāda Sthāna (posture) he is to make a mimicry of the being carried in a chariot (*lit.* go the movements of a chariot), and with one [hand he is to take up] the bow and with the other the pole [of the chariot]. And his charioteer is to

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87 (B.XII. 87; G.86). 88-91 (B.XII. 88-92; G.87-91). 1. C. अन्धकारेऽन्धयाने. 2. C. आरूढमु°.

1. See Ag.
2. *liṅgam, i.e., japabhasmakanpinādi* (Ag.)

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remain busy with the whip and reins, and the varied draught animals should be represented according to their distinctive class. And with quick and simple steps he (*i.e.* the characters) is to enter the stage. Gait of one in a celestial car (*vimāna*) should be made like that of one riding a chariot. One who is about to mount [these vehicles] is to move his body up with the face looking up and with the [motion] contrary to this one is to make one's discent [from them].

• GAIT WHILE MOVING IN THE SKY •

अधोऽवलोकनैश्चैव मण्डलावर्तनेन च।। 92।।
आकाशगमने चैव कर्तव्या नाट्ययोक्तृभिः। स्थानेन समपादेन तथा चूर्णपदैरपि[1]।। 93।।
व्योम्नश्चावतरेद्यस्तु तस्यैतां कारयेद्गतिम्। ऋज्वायतोन्नतानतैः कुटिलावर्तितैरथ।। 94।।
भ्रश्यतश्च तथाकाशादपविद्धभुजा गतिः। विकीर्णवसना चैव तथा भूगतलोचना।। 95।।
adho'valokanaiścaiva maṇḍalāvartanena ca // ākāśagamane caiva kartavyā nāṭyayoktṛbhiḥ / sthānena samapādena tathā cūrṇapadairapi //vyomnaś-cāvataredyastu tasyaitāṁ kārayedgatim / ṛjvāyatonnatānataiḥ kuṭilāvar-titairatha // bhraśyataśca tathākāśādapaviddhabhujā gatiḥ /vikīrṇavasanā caiva tathā bhūgatalocanā //

Gait of a character moving through the sky is to include the aerial Cārīs and looking downwards, and [besides this] one is to move [first] from the Samapāda Sthāna (posture) with short steps. Gait of one who descends from the sky is also to be of this kind. This Gait is to consist of steps straight and wide or high and low, or irregular and round about.

Gait of a person falling from the sky is to include the Apaviddha arms, scattered ends of clothes, and eyes set on the ground [below].

• GAIT IN ASCENDING ANY HIGH PLACE •

प्रासादद्रुमशैलेषु नदीनिम्नोन्नतेषु च। आरोहणावतरणं कार्यमर्थवशाद् बुधैः।। 96।।
प्रासादारोहणं कार्यमतिक्रान्तैः पदैरथ। उद्वाह्य गात्रं पादञ्च [2]सोपाने निक्षिपेन्नरः।। 97।।
तथावतरणंञ्चैव गात्रमानम्य रेचयेत्।
prāsādadrumaśaileṣu nadīnimnonnateṣu ca / ārohaṇāvataraṇaṁ kāryamarthavaśād budhaiḥ // prāsādārohaṇaṁ kāryamatikrāntaiḥ padairatha / udvāhya gātraṁ pādacca sopāne nikṣipennaraḥ // tathāvataraṇaṁñcaiva gātramānamya recayet /

[In a play sometimes] there is necessity of ascending [stairs of] a palace, a tree or a hill or any other high object, and descending from them or getting down into a river or some lower region and getting up from it. In ascending [the stairs of] a palace a person should move the feet in the Atikrāntā Cārī, and with the body held up he should put forward his steps on [the flight of] stairs. In descending

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92-95. (B.XII. 93-95; G.92-94). 96-98 (B.XII. 96-98a; G.95-97). 1. C. om. this hem. 2. B.G. न्यसेत्सोपानपंक्तिषु.

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from the same the body should be slightly bent and one foot should be in the Atikrāntā Cārī and the other in the Añcita movement.

अतिक्रान्तेन पादेन द्वितीयेनाञ्चितेन च ।। 98 ।।
प्रासादरोहणं यत्तु तदेवाद्रिषु कारयेत्। केवलमूर्ध्वनिक्षेपमद्रिष्वङ्गे भवेदथ ।। 99 ।।
द्रुमे चारोहणं [1]कार्यमतिक्रान्तैः स्थितैः पदैः। सूचीविद्धैरपक्रान्तैः पार्श्वक्रान्तैस्तथैव च ।। 100 ।।
atikrāntena pādena dvitīyenāñcitena ca // prāsādarohaṇaṁ yattu tadevādriṣu kārayet / kevalamūrdhvanikṣepamadriṣvaṅge bhavedatha // drume cārohaṇaṁ kāryamatikrāntaiḥ sthitaiḥ padaiḥ / sūcīviddhairapakrāntaiḥ pārśvakrāntaistathaiva ca //

This Gait suited to ascending [the stairs of] a palace should be applied in climbing hills. But in the case of hills the limbs are to be thrown up. The climbing of trees [should be represented] by steps in the Atikrāntā, Sūcī, Apakrāntā and Pārśvakrānta Cārīs.

• GAIT IN GETTING DOWN INTO LOW PLACES •

एतदेवावतरणं सरित्स्वपि नियोजयेत्। प्रासादे यन्मया [2]प्रोक्ता प्रतारे केवलं भवेत् ।। 101 ।।
जलप्रमाणापेक्षा तु जलमध्ये गतिर्भवेत्। तोयेऽल्पे [3]वसनोत्कर्षैः प्राज्ये पाणिविकर्षणैः ।। 102 ।।
किञ्चिन्नताग्रकाया तु प्रतारे गतिरिष्यते। प्रसार्य बाहुमेकैकं मुहुर्वारिविकर्षणैः ।। 103 ।।
तिर्यक् प्रसारिता चैव ह्रियमाणस्य वारिणा। [4]अशेषाङ्गाकुलापूरदना द्रुतैरिष्यते ।। 104 ।।
etadevāvataraṇaṁ saritsvapi niyojayet / prāsāde yanmayā proktā pratāre kevalaṁ bhavet // jalapramāṇāpekṣā tu jalamadhye gatirbhavet / toye'lpe vasanotkarṣaiḥ prājye pāṇivikarṣaṇaiḥ // kiñcinnatāgrakāyā tu pratāre gatiriṣyate / prasārya bāhumekaikaṁ muhurvārivikarṣaṇaiḥ // tiryak prasāritā caiva hriyamāṇasya vāriṇā / aśeṣāṅgākulāpūradanā drutairiṣyate //

This should also be the Gait in coming down [from trees] and the same should apply in case of getting down into a river.

Gait in [case of coming down from the top of] a palace will apply only in crossing [a river].

Gait of a person moving in a river will be according to the depth (*lit.* measure) of water, In shallow water, with the tucking up of one's clothes, and in the deep [water] with the throwing out of hands one is to move with the fore part of one's body slightly bent. And in case of a person's being carried away by the current (*lit.* water) he is to stretch out his arms one by one to push forward water repeatedly, and during this movement all his limbs are to be busily engaged and the mouth filled up [with water].

• GAIT IN TRAVELLING BY BOAT •

नौस्थस्यापि प्रयोक्तव्या गतिश्चूर्णपदैर्गतैः। अनेनैव विधानेन कर्तव्यं गतिवेष्टितम् ।। 105 ।।
nausthasyāpi prayoktavyā gatiścūrṇapadairgataiḥ / anenaiva vidhānena kartavyaṁ gativeṣṭitam //

99-100 (B.XII. 103-104; G.103-104). 101-105 (B.XII. 105a, 98b-101; G.98-101). 1. C. °मति-क्रान्तोत्थितैः. 2. B.G. प्रोक्तः प्रतारः. केवल. 3. B.G. वसनोत्कर्षः. 4. G. °कुलाधृतवदना.

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Gait of a person travelling by a boat should be made up of quick steps. According to these rules one should observe the various Gaits and movements.

संज्ञामात्रेण कर्तव्यान्येतानि विधिपूर्वकम्। कस्मान् मृत इति प्रोक्ते किं मर्तव्यं प्रयोक्तृभिः।। 106।।
अङ्कुशग्रहणान्नागं खलीनग्रहणाद्धयम्। प्रग्रहग्रहणाद्यानमेवमेवापरेष्वपि।। 107।।

saṃjñāmātreṇa kartavyānyetāni vidhipūrvakam / kasmān mṛta iti prokte kiṁ martavyaṁ prayoktṛbhiḥ // aṅkaśagrahaṇānnāgaṁ khalīnagrahaṇāddhayam / pragrahagrahaṇādyānamevamevāpareṣvapi //

All these [conveyances] are to be represented (*lit.* made) by a [suggestive] sign (*saṃjñā*) only. [If you ask] "why", [the reply will be the question], "Will the actors (*lit.* producers) have to die when the character (to be represented] is said to be dead?" The elephant will be represented by taking up a goad, the horse by a bridle and other conveyances by a whip.[1]

• GAIT IN RIDING A HORSE •

अश्वयाने गतिः कार्या वैशाखस्थानकेन तु। यथा चूर्णपदेश्चित्रैरुपर्युपरिपातितैः।। 108।।

aśvayāne gatiḥ kāryā vaiśākhasthānakena tu / yathā cūrṇapadeś-citrairuparyuparipātitaiḥ //

Gait of a person riding a horse will consist of the Vaiśākha Sthāna (posture) and short foot steps of various kinds.

• GAIT OF SERPENTS •

पन्नगानां गतिः कार्या पादैः [1]स्वस्तिकसंज्ञितै। पार्श्वक्रान्तं पदं कुर्यात् स्वस्तिकं रेचयेदिह।। 109।।

pannagānāṁ gatiḥ kāryā pādaiḥ svastikasaṁjñitai / pārśvakrāntaṁ padaṁ kuryāt svastikaṁ recayediha //

Gait of serpents will be by the Svastika feet. [To represent it the actor] is to move in the Pārśvakrāntā Cārī and then to make a Recaka of the Svastika feet.

• GAIT OF A PARASITE •

विटस्यापि तु कर्तव्या गतिर्ललितविक्रमा[2]। पादैराकुञ्चितैः किञ्चित् तालाभ्यन्तरपातितैः।। 110।।

viṭasyāpi tu kartavyā gatirlalitavikramā / pādairākuñcitaiḥ kiñcit tālābhyanta-rapātitaiḥ //

Gait of a Parasite (*vita*) should be made graceful. [An actor] is to represent (*lit.* go) the Gait of a Parasite by putting forward Ākuñcita (Kuñcita) feet within one Tāla and holding the Kaṭakā-vardhamāna hands with the proper Sauṣṭhava and letting [these] hands follow the feet.

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106 (B.XII. 102a, 105b; G.102b, 105a-106). 107 (B.XII. 107; G. 106). 108 (B.XII. 108; G.107). 109 (B.XII. 109; G.108). 110 (B.XII. 110; G.109). 1. B.C. स्वस्तिकसंयुतैः. 2. B.G. ललितविभ्रमा.

1. This passage shows that use of painted scenery was not indispensable in the ancient Indian stage. See on this point Ag.

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• GAIT OF A KĀÑCUKĪYA •

स्वसौष्ठवसमायुक्तौ तथा हस्तौ पदानुगौ। कटकावर्धमानौ तु कृत्वा विटगतिं व्रजेत्।। 111।।
[1]काञ्चुकीयस्य कर्तव्या वयोऽवस्थाविशेषतः। अवृद्धस्य प्रयोगज्ञो गतिमेवं प्रयोजयेत्।। 112।।
अर्धतालोत्थितैः पादैर्विष्कम्भैः ऋजुभिस्तथा। समुद्वहंस्तथाङ्गानि पङ्कलग्न इव व्रजेत्।। 113।।
svasauṣṭhavasamāyuktau tathā hastau padānugau / kaṭakāvardhamānau tu kṛtvā viṭagatiṁ vrajet // kāñcukīyasya kartavyā vayovasthāviśeṣataḥ / avṛddhasya prayogajño gatimevaṁ prayojayet // ardhatālotthitaiḥ pādairviṣkambhaiḥ ṛjubhistathā / samudvahaṁstathāṅgāni paṅkalagna iva vrajet //

[Gait] of a Kāñcukīya (armour-bearer)[1] should be made [suitable] to his particular age and condition. When he is not old[2] his Gait should be as follows : With the feet raised half a Tāla high and simple steps he should walk carrying his limbs like one who is treading upon (*lit.* touching) mud.

अथ वृद्धस्य कर्तव्या गतिः कम्पितदेहिका। [2]विष्कम्भनकृतप्राणा मन्दोत्क्षिप्तपदक्रमा।। 114।।
atha vṛddhasya kartavyā gatiḥ kampitadehikā / viṣkambhanakṛtaprāṇā mandotkṣiptapadakramā //

But in case of his being [quite] old he should walk with the trembling body and raise the feet slowly, and with [every] step he is to take his breath.

• GAIT OF EMACIATED, SICK AND FATIGUED PERSONS •

कृशस्याप्यभिनेया वै गतिर्मन्दपदक्रमा। [3]व्याधिग्रस्तस्य तथा च तपःश्रान्तस्य चैव हि।। 115।।
विष्कम्भनकृतप्राणः कृशः क्षामोदरस्तथा। [4]क्षामस्वरश्चैव भवेद् दीननेत्रस्तथैव च।। 116।।
शनैरुत्क्षेपणं चैव कर्तव्यं हस्तपादयोः। कम्पनं चैव गात्राणां क्लेशनं च तथैव च।। 117।।
kṛśasyāpyabhineyā vai gatirmandapadakramā / vyādhigrastasya tathā ca tapaḥśrāntasya caiva hi // viṣkambhanakṛtaprāṇaḥ kṛśaḥ kṣāmodarastathā / kṣāmasvaraścaiva bhaved dīnanetrastathaiva ca // śanairutkṣepaṇaṁ caiva kartavyaṁ hastapādayoḥ / kampanaṁ caiva gātrāṇāṁ kleśanaṁ ca tathaiva ca //

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111 (B.XIII. 111; G. 110). 112-113 (B.XII. 112-113; G.111-112). 114 (B.XII. 114; G.113). (B.XII.115-116; G.114-115). 115-117 (B.XII. 117-118; G.116-117). 1. B.G. कञ्चुकीयस्य 2. C. विष्कम्भेन 3. B.G.C. व्याधिग्रस्ते जरार्ते च...क्षुधान्विते. We with Bd. 4. B.G.C. क्षामस्वरकपोलश्च.

1. The word *kāñcukīya* (*kāñcukin*) should be translated as 'armour-bearer' and not as 'chamberlain' which term should be used to *sannidhātṛ;* See Kauṭilya's Arthaśāstra (2.4.23). BhP. (p. 292) defines the *Kañcukīya* as follows : Passionless Brahmins who have knowledge and wisdom being in charge of (the king's) armour and crown, and holding a cane-stick (as symbol of their authority), are called *Kāñcukīya* by the wise.
2. *a-vṛddhasya.* The adjective of the *kāñcukīya* by renders invalid the late definition according to which he should necessarily be old. Such a definition has been wrongly ascribed to Bharata in Rucipati's commentary to the Anargharāghava (ed. in *Kāvyamālā,* p. 109). The *kāñcukīya* in the plays ascribed to Bhāsa (*i.e.* Svapna, Pratimā, Abhi, Pañca, Dūtavā, and Bāla.) does not show any trace of old age. The *kañcukin* in the Śak. deplores that the cane-stick which he had to take up as the symbol of his office, has become in old age the support of his body which he could move with difficulty (V.3). From this it may be assumed that he was appointed long before old age came upon him.

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Gait of an emaciated person should consist of slow steps. And in case of an overpowering illness, or of fatigue due to austerities, a person is to walk with lean and depressed belly, feeble voice, lustreless eyes, slow movement of the hands and the feet, tremor and affliction of the limbs, and with [every] step he is to emit breath.

• GAIT OF A PERSON WALKING A LONG DISTANCE •

दूराध्वानं गतस्यापि गतिर्मन्दपदक्रमा। विकूणनं च गात्रस्य जानुनोश्च विमर्दनम्।। 118।।

dūrādhvānaṃ gatasyāpi gatirmandapadakramā / vikūṇanaṁ ca gātrasya jānunośca vimardanam //

Gait of a person walking a long distance is to consist of slow steps, narrowing of limbs and the rubbing of the knees.

• GAIT OF A CORPULENT PERSON •

स्थूलस्यापि तु कर्तव्या गतिर्देहानुकर्षिणी। समुद्वहनभूयिष्ठा मन्दोत्क्षिप्तपदक्रमा।। 119।।
विष्कम्भगामी च भवेन्निश्वासबहुलास्तथा।
श्रमस्वेदाभिभूतश्च व्रजेच्चूर्णपदैस्तथा। मत्तानां तु गतिः कार्या मदे तरुणमध्यमे।। 120।।

sthūlasyāpi tu kartavyā gatirdehānukarṣiṇī / samudvahanabhūyiṣṭhā mandotkṣiptapadakramā // viṣkambhagāmī ca bhavenniśvāsabahulāstathā /śramasvedābhibhūtaśca vrajeccūrṇapadaistathā / mattānāṁ tu gatiḥ kāryā made taruṇamadhyame //

A corpulent person is to walk with the feet raised slowly and he is to drag on his body with great effort, and while going with slow steps he should be copiously breathing, and be covered with perspiration due to fatigue, and his steps should be short.

• GAIT OF INTOXICATED PERSONS •

वामदक्षिणपादाभ्यां घूर्णमानाऽपसर्पणैः। अपकृष्टे मदे चैव ह्यनवस्थितपादिका।। 121।।

vāmadakṣiṇapādābhyāṃ ghūrṇamānāpasarpaṇaiḥ / apakṛṣṭe made caiva hyanavasthitapādikā //

Gait of persons with light (*lit.* young) and medium intoxication will be reeling, with the two feet [sometimes going] backwards.

विघूर्णितशरीरा च पदैः प्रस्खलितैरथ। उन्मत्तस्यापि कर्तव्या गतिश्चानियतक्रमा[1]।। 122।।

vighūrṇitaśarīrā ca padaiḥ praskhalitaistathā / unmattasyāpi kartavyā gatiścāniyatakramā //

Gait of persons heavily (*lit.* worst) intoxicated will consist of unsteady feet, reclining body and staggering steps.

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118 (B.XII. 117-118; G.116-117). 119 (B.XII. 119; G.118). 120 (B.XII.120; G.119). 121 (B.XII.121; G.120). 122 B.XII.122; G.121). 1. C. नियतक्रमा.

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• GAIT OF A LUNATIC •

बहुचारीसमायुक्ता लोकानुकरणाश्रया। रूक्षस्फुटितकेशश्च रजोध्वस्ततनुस्तथा।। 123।।
अनिमित्तप्रकथनो बहुभाषी विकारवान्। गायत्यकस्माद्धसति सङ्गे चापि न सज्जते।। 124।।
नृत्यत्यपि च संहृष्टो वादयत्यपि वा पुनः। कदाचिद्धावति जवात् कदाचिदवतिष्ठते।। 125।।
कदाचिदुपविष्टस्तु [1]शयानः स्यात् कदाचन। नानाचीरधरश्चैव रथ्यास्वनियतालयः।। 126।।
उन्मत्तो भवति ह्येष तस्यैतां कारयेद् गतिम्। स्थित्वा नूपुरपादेन दण्डपादं प्रसारयेत्।। 127।।
बध्वा चारीं तथा चैव कृत्वा स्वस्तिकमेव च। अनेन चारीयोगेन परिक्रम्य चतुर्दिशम्।। 128।।
बाह्याभ्रमरकं चैव रङ्गकोणे प्रसारयेत्।। 129।। त्रिकं सुवलितं कृत्वा लताख्यं हस्तमेव च।
विपर्ययगतैर्हस्तैः पद्भ्यां सह गतिर्भवेत्।। 130।।

bahucārīsamāyuktā lokānukaraṇāśrayā / rūkṣasphuṭitakeśaśca rajodhvasta-tanustathā // animittaprakathano bahubhāṣī vikāravān /gāyatyakasmāddhasati saṅge cāpi na sajjate // nṛtyatyapi ca saṁhṛṣṭo vādayatyapi vā punaḥ / kadāciddhāvati javāt kadācidavatiṣṭhate //kadācidupaviṣṭastu śayānaḥ syāt kadācana / nānācīradharaścaiva rathyāsvaniyatālayaḥ // unmatto bhavati hyeṣa tasyaitāṁ kārayed gatim / sthitvā nūpurapādena daṇḍapādaṁ prasārayet // badhvā cārīṁ tathā caiva kṛtvā svastikameva ca / anena cārīyogena parikramya caturdiśam //bāhyabhramarakaṁ caiva raṅgakoṇe prasārayet // trikaṁ suvalitaṁ kṛtvā latākhyaṁ hastameva ca / viparyayagatairhastaiḥ padbhyāṁ saha gatirbhavet //

Gait of a lunatic will consist of irregular steps, many Cārīs in imitation of [various types of] men. He has unpolished and dishevelled hair, and body covered with dust; he talks without any reason and talks too much in an unnatural manner; sometimes he sings and sometimes laughs and is not ready to accompany [any one]; and he [sometimes] dance in joy and [sometimes] makes drumming [with any object he may find before him]. Once he runs swiftly and at other times stands still; [again] sometimes he is seated and sometimes lying down. He is to wear rags of different kinds and to make the public road his irregular dwelling place. A lunatic will be of the above description (*lit.* this man). His gait will be as follows :

After moving in the Baddhā Cārī he is to cross his feet. Then going round in all the four directions with this Cārī he is to perform the Bhramara Maṇḍala outwards and reach one corner of the stage. Then turning the Trika gracefully and holding the Latā hand with irregular movements he is to move with his feet.

• GAIT OF LAME MEN, CRIPLES DWARFS •

त्रिविधा तु गतिः कार्या खञ्जपङ्गुकवामनैः। विकलाङ्गप्रयोगेण कुहकाभिनयं प्रति।। 131।।
एकः खञ्जगतौ नित्यं स्तब्धौ वै चरणो भवेत्। तथा द्वितीयः कार्यस्तु पादोऽग्रतलसञ्चरः।। 132।।
स्तब्धेनोत्थापनं कार्यमङ्गस्य चरणेन तु। गमनेन निषण्णः स्यादन्येन चरणेन तु[2]।। 133।।

123-126 (B.XII. 123-126; G.122-125). 127-130 (B.XII. 127-136; G.130-135a). 131-133 (B.XII. 127-136; G.130-135a). 1. C. शयितः. 2. G. om. this hem.

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इतरेण निषीदेच्च क्रमेणानेन वै व्रजेत्। एषा खञ्जगतिः कार्या [1]तलशल्यक्षतेषु च।। 134।।
पादेनाग्रतलस्थेन अञ्चितेन व्रजेत्तथा। [2]निषण्णदेहा पङ्गोस्तु नतजङ्घा तथैव च।। 135।।
सर्वसंकुचिताङ्गा च वामने गतिरिष्यते। न तस्य विक्रमः कार्यो विक्षेपश्चरणस्य वा।। 136।।

trividhā tu gatiḥ kāryā khañjapaṅgukavāmanaiḥ / vikalāṅgaprayogeṇa kuhakābhinayaṁ prati // ekaḥ khañjagatau nityaṁ stabdhau vai caraṇo bhavet /tathā dvitīyaḥ kāryastu pādo'gratalasañcaraḥ // stabdhenotthāpanaṁ kāryamaṅgasya caraṇena tu / gamanena niṣaṇṇaḥ syādanyena caraṇena tu //itareṇa niṣīdecca krameṇānena vai vrajet / eṣā khañjagatiḥ kāryā talaśalyakṣateṣu ca // pādenāgratalasthena añcitena vrajettathā / niṣaṇṇadehā paṅgostu natajaṅgā tathaiva ca // sarvasaṁkucitāṅgā ca vāmane gatiriṣyate /na tasya vikramaḥ kāryo vikṣepaścaraṇasya vā //

Gait of lame persons, cripples and dwarfs in connexion with the display of physical defects for sake of the Comic Sentiment, will be of three kinds. In one [kind of] Gait of lame persons, feet are to remain stiff. In the second one, feet are to be made Agratalasañcara and the body is to be held up (*lit.* raised) by the stiff foot. [And in the third] the body is to move on one foot, and to rest on another foot, and setting feet in this order [the lame men] are to go. This will be one's foot. Gait of cripples will consist of the Agratalasañcara and the Añcita feet, the steady body limbs are to be narrowed down and they should neither move [quickly] nor take [wide] steps.

• GAIT OF THE JESTER •

सोद्वाहिता चूर्णपदा सा कार्या कुहकात्मिका। विदूषकस्यापि गतिर्हास्यत्रयसमन्विता।। 137।।
[3]अङ्गवाक्यकृतं हास्यं हास्यं नेपथ्यजं तथा। दन्तुरः खलतिः कुब्जः खञ्जश्च विकृताननः।। 138।।
य ईदृशः प्रवेशः स्यादङ्गहास्यं तु तद्भवेत्। यदा तु खगवद् गच्छेदुल्लोकितविलोकितैः।। 139।।
अत्यायतपदत्वाच्च अङ्गहास्यो भवेत्स तु।

sodvāhitā cūrṇapadā sā kāryā kuhanātmikā / vidūṣakasyāpi gatirhāsyatrayasamanvitā // aṅgavākyakṛtaṁ hāsyaṁ hāsyaṁ nepathyajaṁ tathā / danturaḥ khalatiḥ kubjaḥ khañjaśca vikṛtānanaḥ // ya īdṛśaḥ praveśaḥ syādaṅgahāsyaṁ tu tadbhavet / yadā tu khagavad gacchedullokitavilokitaiḥ // atyāyatapadatvācca aṅgahāsyo bhavetsa tu /

The Jester will have the same Gait consisting of simple laughable steps with raised high [and put forward] . And his Gait will relate to three kinds of laughter: laughter due to limbs, due to words and due to the costumes and make-up. Of these the ugly and big teeth bald head, hunch on the back, lameness and distorted face will be causing of laughter due to limbs. When one walks like a crane looking up and looking down with wide strides, this too becomes an objects of laughter due to limbs.

134-136 (B.XII. 127-136; G.130-135a). 137-138 (B.XII. 137-138; G.135b-136). 139 (B.XII. 139b-142a; G.137-141a). 1. C. तालशल्य. 2. G. निषण्णदेहो. 3. B.G. अङ्गकाव्यकृतं.

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[1]वाक्यहास्यं तु विज्ञेयमसंबद्धप्रभाषणात्।। 140।। अनर्थकैर्बहुविधैस्तथा चाश्लीलभाषितैः।
vākyahāsyaṁ tu vijñeyamasaṁbaddhaprabhāṣaṇāt // anarthakairbahu-vidhaistathā cāślīlabhāṣitaiḥ /

Talking incoherently, meaninglessly, garrulously and utter obscene words are to be known as [causing] laughter due to words.

चीरचर्ममषीमस्मगैरिकाद्यैस्तु मण्डितः।। 141।।
यस्तादृशो भवेद्विप्रा हास्यो नेपथ्यजस्तु सः। तस्मात्तु प्रकृतिं ज्ञात्वा [2]भावः कार्यस्तु तत्त्वतः।। 142।।
cīracarmamaṣīmasmagairikādyaistu maṇḍitaḥ // yastādṛśo bhavedviprā hāsyo nepathyajastu saḥ / tasmāttu prakṛtiṁ jñātvā bhāvaḥ kāryastu tattvataḥ //

A person covered with tattered clothes of skin, or smeared with ink (or lamb-black), ashes of yellow ochre will be [causing] laughter due to the costumes and make-up. Hence, the [Jester] after considering the character [he is to represent] should carefully (*lit.* essentially) assume [one or more of] these states.

गतिप्रचारं विभजेत् नानावस्थान्तरात्मकम्। स्वभावजायां विन्यस्य कुटिलं वामके करे।। 143।।
तथा दक्षिणहस्ते च कुर्याच्चतुरकं ततः। पार्श्वमेकं शिरश्चैव हस्तोऽथ चरणस्तथा।। 144।।
पर्यायतः सन्नमेत लयतालवशानुगः। स्वभावजा तु तस्यैषा गतिरन्या विकारजा।। 145।।
अलभ्यलाभाद् भुक्तस्य [3]स्तब्धा तस्य गतिर्भवेत्।
gatipracāraṁ vibhajet nānāvasthāntarātmakam / svabhāvajāyāṁ vinyasya kuṭilaṁ vāmake kare // tathā dakṣiṇahaste ca kuryāccaturakaṁ tataḥ / pārśvamekaṁ śiraścaiva hasto'tha caraṇastathā // paryāyataḥ sannameta layatālavaśānugaḥ / ṣvabhāvajā tu tasyaiṣā gatiranyā vikārajā // alabhyalābhād bhuktasya stabdhā tasya gatirbhavet /

Gait of the Jester should be distinguished according to his different conditions. [For example], in his natural Gait he is to carry the Kuṭilaka[1] *(kuṭila)* in his left hand and to show the Catura [gesture] with the right hand. Besides, he is to lower by turns one of his sides, head, hands and feet observing proper tempo and Tāla. Gait other than this which is natural, will be abnormal [in his case]. His Gait on having some food which was difficult to get, will be arrested.[2]

• GAIT OF MANILAS •

*कार्या चैव हि नीचानां चेटादीनामनुक्रमात्।। 146।।
अधमा इति ये ख्याता नानाशीलाश्च ते पुनः। पार्श्वमेकं शिरश्चैव करः सचरणस्तथा[4]।। 147।।
गतौ नमेत चेटानां दृष्टिश्चार्थविचारिणी।
kāryā caiva hi nīcānāṁ ceṭādīnāmanukramāt // adhamā iti ye khyātā nānāśīlāśca

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140-142 (B.XII. 139b-142a; G.137-141a). 143-146 (B.XII. 143-146a; G.141b-144). 146-148 (B.XII. 146b-147; G.145-146). 1. B.G. काव्यहास्यं. 2. B.G. भावं कार्यं तु. 3. Gg. भक्तस्य C. भक्ष्यस्य. 4. B.G. add here a hem.

1. See p. 10 note 2.
2. For an old *kañcūkin* see Śak. *loc.cit.* Mudrā, II, 9 and III, 1.

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te punaḥ / pārśvamekaṁ śiraścaiva karaḥ sacaraṇastathā // gatau nameta ceṭānāṁ dṛṣṭiścārthavicāriṇī /

The Gait to represent the walking of servant of lower order of other persons of the inferior type should be as follow : in the walking of servant, one of their sides of head of a foot is to be lowered and their eyes are to move to [different] objects.

• GAIT OF THE ŚAKĀRA •

वस्त्राभरणसंस्पर्शैर्मुहुर्मुहुरवेक्षितैः ।। 148 ।।

***गात्रेर्विकारविक्षिप्तैर्लम्बवस्त्रस्रजैस्तथा[1] । गर्विता चूर्णपदा च शकारस्य गतिर्भवेत् ।। 149 ।।**

vastrābharaṇasaṁsparśairmuhurmahuravekṣitaiḥ // gātrairvikāravikṣiptaiḥ lambavastrasrajā tathā / garvitā cūrṇapadā ca śakārasya gatirbhavet //

Gait of the Śakāra will consist of proud but ordinary steps, and while walking he will touch his clothes and ornaments and often look at them, and due to an unnatural motion of his garlands, and suspended parts of the clothes are to flutter to and fro.

• GAIT OF LOWLY PERSONS •

***जात्या नीचेषु योक्तव्या विलोकनपरा गतिः । *अस्पर्शाच्च[2] लोकस्य स्वाङ्गानि विनिगूह्य च ।। 150 ।।**

jātyā nīceṣu yoktavyā vilokanaparā gatiḥ / asparśācca lokasya svāṅgāni vinigūhya ca //

Persons of inferior birth are walk with eyes looking around, protecting their limbs from the contact of other people.

• GAIT OF THE MLECCHA TRIBES •

म्लेच्छानां जातयो यास्तु पुलिन्दशबरादयः । तेषां देशानुरूपेण कार्यं [3]गतिविचेष्टितम् ।। 151 ।।

mlecchānāṁ jātayo yāstu pulindaśabarādayaḥ / teṣāṁ deśānurūpeṇa kāryaṁ gativiceṣṭitam //

Gait and movements of men of different Mleccha tribes such as the Pulindas and Śadaras should be made according to the land they inhabit.

• GAIT OF BIRDS •

पक्षिणां श्वापदानां च पशूनां च द्विजोत्तमाः । स्वस्वजातिसमुत्थेन [4]स्वभावेन गतिर्भवेत् ।। 152 ।।

pakṣiṇāṁ śvāpadānāṁ ca paśūnāṁ ca dvijottamāḥ / svasvajātisamutthena svabhāvena gatirbhavet //

Gait of birds, breast of prey and other animals is to be made according to the character natural to them.

• GAIT OF LIONS, BEARS AND MONKEYS •

सिंहर्क्षवानराणां च गतिः कार्या प्रयोक्तृभिः । या [5]पुरा च कृता सम्यग् विष्णुना प्रभविष्णुना ।। 153 ।।

148-149 (B.XII. 149=150a; G.147). 150 (B.XII. 150b-151a; G.148). 151 (B.XII. 151b-152a; G.149). 152-53 (B.XII. 152b-154a; G.151). 1. G. om. but Gg. has it. 2. G. असंस्पर्शाच्च. 3. C. गतिविचारेण. 4. C. भावेन प्रतिपादयेत्. 5. B.G. या कृता नरसिंहेन. We with Bbh.

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siṁharkṣavānarāṇāṃ ca gatiḥ kāryā prayoktṛbhiḥ / yā pūrā ca kṛtā samyag viṣṇunā prabhaviṣṇunā //

Gait of lions, bears and monkeys is to be made [like that] which was assumed properly by the mighty Viṣṇu in the days of yore. [It is as described below].

आलीढं स्थानकं कृत्वा गात्रं तस्यैव चानुगम्। जानूपरि करं चैकमपरं वक्षसि स्थितम्।। 154।।
अवलोक्य दिशः [1]कृत्वा चिबुकं बाहुमस्तके। गन्तव्यं विक्रमैर्विप्रा पञ्चतालान्तरोत्थितैः।। 155।।

ālīḍaṁ sthānakaṁ kṛtvā gātraṁ tasyaiva cānugam / jānūpari karaṁ caikamaparaṁ vakṣasi sthitam // avalokya diśaḥ kṛtvā cibukaṁ bāhumastake / gantavyaṁ vikramairviprā pañcatālāntarotthitaiḥ //

[In this Gait] after assuming the Ālīḍha Sthāna (posture) with limbs conforming to it, that is, one hand on the knee and the other on the breast, one is to look all around and put one's chin on one's shoulder and to walk with feet raised five Tālas high and placed at the same interval.

***नियुद्धसमये चैव रङ्गावतरणे तथा। *सिंहादीनां प्रयोक्तव्या गतिरेषा प्रयोक्तृभिः।। 156।।**

niyuddhasamaye caiva raṅgāvataraṇe tathā / siṁhādīnāṁ prayoktavyā gatireṣā prayoktṛbhiḥ //

This Gait should be applied to [represent] lions[1] and such other animals[2] at the time of personal combat as well as on entering the stage.

शेषाणामर्थयोगेन गतिं स्थानं च योजयेत्। वाहनार्थप्रयोगेषु रङ्गावतरणेषु च।। 157।।

śeṣāṇāmarthayogena gatiṁ sthānaṁ ca yojayet / vāhanārthaprayogeṣu raṅgāvataraṇeṣu ca //

As for the rest animals the Gait and the Sthāna for them when entering the stage or carrying any suitable to the occasion.

एवमेताः प्रयोक्तव्याः नराणां गतयो बुधैः। नोक्ताश्च या मया ह्यत्र ग्राह्यास्ता अपि[2] लोकतः।। 158।।

evametāḥ prayoktavyāḥ narāṇāṁ gatayo budhaiḥ / noktāśca yā mayā hyatra grāhyāstā api lokataḥ //

These [different] Gaits are thus to be used by wise [actor]. The Gaits that have not been described by me, are to be adopted from [the practice] people.

• WALKING POSTURE OF WOMEN •

अतः परं प्रवक्ष्यामि स्त्रीणां गतिविचेष्टितम्। स्त्रीणां स्थानानि कार्याणि गतिष्वाभाषणेषु च।। 159।।

आयतं चावहित्थं च अश्वक्रान्तमथापि च[3]।

154-155 (B.XII. 154b-156a; G.152-153). 156 (B.XII. 156-157a; G.154). 157-158 (B.XII. 157b-159a; G.156). 159-160 (B.XII. 159b-161a; G.156c-157). 1. B. सर्वाः. 2. B. स्ताश्च. 3. B. adds स्थानान्येतानि नारीणामथ लक्षणमुच्यते वामः स्वभावतो यत्र पादो विरचितः समः।। तालमात्रान्तरे न्यस्तस्त्र्यश्रः पक्षस्थितोऽपरः। प्रसन्नमाननमुरः समं यत्र समुन्नतम्।। लतानितम्बगौहस्तौ स्थानं ज्ञेयं तदायतम्.

1. Lions etc. here indicate actors with the mask of these animals.
2. Reference here is to animals like Sugrīva and Jāmbavat (Ag.)

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ataḥ paraṁ pravakṣyāmi strīṇāṁ gativiceṣṭitam / strīṇāṁ sthānāni kāryāṇi gatiṣvābhāṣaṇeṣu ca // āyataṁ cāvahitthaṁ ca aśvakrāntamathāpi ca /

I shall now speak of the Gaits and movements of women. The Sthāna of women in walking and speaking [to others] will be Āyata, Avahittha and Aśvakrānta.

दक्षिणस्तु समः पश्चात् त्र्यस्रः पक्षस्थितोऽपरः ।।160।। वामः समुन्नतकटिश्चायते स्थानके भवेत्।
dakṣiṇastu samaḥ paścāt tryasraḥ pakṣasthito'paraḥ // vāmaḥ samunnatakaṭiścāyate sthānake bhavet /

Āyata : In the Āyata Sthāna (posture) the right foot will be Sama, the left (*lit.* the other at the side) foot Tryaśra (obliquely placed) and the left raised.

आवाहने विसर्गे च तथा निर्वर्णनेषु च।। 161।।
चिन्तायां चावहित्थे च स्थानमेतत्प्रयोजयेत्। रङ्गावतरणारम्भः पुष्पाञ्जलिविसर्जनम्।। 162।।
मन्मथेर्ष्योद्भवं कोपं तर्जन्याङ्गुलिमोटनम्। निषेधगर्वगाम्भीर्यमौनं मानावलम्बनम्।। 163।।
स्थानेऽस्मिन् संविधातव्यं दिगन्तरनिरूपणम्।
āvāhane visarge ca tathā nirvarṇaneṣu ca // cintāyāṁ cāvahitthe ca sthānametatprayojayet / raṅgāvataraṇārambhaḥ puṣpāñjalivisarjanam //manmatherṣyodbhavaṁ kopaṁ tarjanyāṅgulimoṭanam /niṣedhagarvagāmbhīryamaunaṁ mānāvalambanam // sthāne'smin saṁvidhātavyaṁ digantaranirūpaṇam /

(Uses)—This Sthāna is to be used in invocation, dismissal, observing carefully, thinking and dissimulation. And the first appearance on the stage, scattering handfuls of flowers on the stage, anger due to jealous love, twisting the forefinger, prohibition, pride, profundity, silence, fit of resentment *(māna)* and looking to the horizon are also to be represented from this Sthāna.

समो यत्र स्थितो वामस्त्र्यस्रः पक्षस्थितोऽपरः।।164।। समुन्नतकटिर्वामस्त्ववहित्थन्तु तद्भवेत्[1]।
samo yatra sthito vāmastryasraḥ pakṣasthito'paraḥ// samunnatakaṭirvāmastvavahitthantu tadbhavet /

Avahittha—The left foot will be Sama and the right (*lit.* the other at the side), foot Tryaśra (obliquely placed) and the left waist raised up.

स्त्रीणामेतत् स्मृतं स्थानं संलापे तु स्वभावजे।। 165।।
निश्चये परितोषे च वितर्के चिन्तने तथा। [2]विलासलीलालावण्ये शृङ्गारादिनिरूपणे।। 166।।
स्थानमेतत्प्रयोक्तव्यं [3]तथा मार्गावलोकने।
strīṇāmetat smṛtaṁ sthānaṁ saṁlāpe tu svabhāvaje //niścaye paritoṣe ca vitarke cintane tathā / vilāsalīlālāvaṇye śṛṅgārādinirūpaṇe // sthānametatprayoktavyaṁ tathā mārgāvalokane /

160-164 (B.XII. 163b-167a; G.158-161). 165-166 (B.XII.167-172a; G.162-166). 166-167 (B.XII. 172b-173a; G.167). 1. B.G. add after this; पुरो विचलितस्त्रयस्तस्तदन्योऽपसृतः समः। पादस्तलान्तरन्यस्तस्त्रिकमीषत् समुन्नतम्। पाणिर्लताख्यो यदैकस्तदन्यस्तु नितम्बगः। अवहित्थं समाख्यातं स्थानमागमभूषणैः and also C. almost the same. 2. C. विवाहलीला. 3. B. भर्तृ-.

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(Uses)—This Sthāna is known (*lit.* remembered) as natural for women during conversation [with anyone], in determination, satisfaction and conjecture. In representing anxiety, amorousness, spot revences, grace, the Erotic and the like [Sentiments] and looking towards the way of someone [coming or going] this Sthāna is to be used.

पादः समुत्थितश्चैक एकश्चाग्रतलाञ्चितः।। 167।। सूचीविद्धमविद्धं वा तदश्वक्रान्तमुच्यते[1]।
pādaḥ samutthitaścaika ekaścāgratalāñcita// sūcīviddhamaviddhaṁ vā tadaśvakrāntamucyate /

Aśvakrānta—The Sthāna in which one foot is raised and the other is resting on its fore-part and [ready for] the Sūcī or the Āviddhā Cārī is called Aśvakrānta.

शाखावलम्बने कार्यं स्तबकग्रहणे तथा।। 168।। विश्रामेष्वथ[2] नीचानां नराणाञ्चार्थयोगतः।
śākhāvalambane kāryaṁ stabakagrahaṇe tathā // viśrāmeṣvatha nīcānāṁ narāṇāñcārthayogataḥ /

(Uses)—This Sthāna is to be assumed in taking hold of the branch of a tree, plucking a cluster [of flowers] or in taking rest by inferior persons of women for any purpose.

स्थानकं तावदेव स्याद् यावच्चेष्टा प्रवर्तते।। 169।।
भग्नं च स्थानकं नृत्ते चारी चेत् समुपस्थिता। एवं स्थानविधिः कार्यः स्त्रीणां नृणामथापि च।। 170।।
पुनश्च संप्रवक्ष्यामि गतिं प्रकृतिसंस्थिताम्।
sthānakaṁ tāvadeva syād yāvacceṣṭā pravartate // bhagnaṁ ca sthānakaṁ nṛtte cārī cet samupasthitā / evaṁ sthānavidhiḥ kāryaḥ strīṇāṁ nṛṇāmathāpi ca // punaśca saṁpravakṣyāmi gatiṁ prakṛtisaṁsthitām /

The Sthāna will be [maintained by a dancer] till any movement begins. For during a dance the Sthāna is at an end when the Cārī has begun (*lit.* is present). This is the rule of the Sthāna for women and for men as well. I shall now describe women's Gait in relation to their nature.

• GAIT OF PASSIONATE WOMEN (PRAMADĀ) •

कृत्वाऽवहित्थं स्थानन्तु वामञ्चाधोमुखं करम्।। 171।।
नाभिप्रदेशे विन्यस्य सव्यञ्च कटकामुखम्। ततः सललितं पादं तालमात्रसमुत्थितम्।। 172।।
दक्षिणं वामपादस्य बाह्यपार्श्वे विनिक्षिपेत्। तेनैव समकालञ्च लताख्यं वामकं भुजम्।। 173।।
दक्षिणं विनमेत्पार्श्वं न्यसेन्नाभितटे ततः। नितम्बे दक्षिणं कृत्वा हस्तञ्चोद्वेष्ट्य वामकम्।। 174।।
ततो वामपदं दद्याल्लताहस्तं च दक्षिणम्। लीलयोद्वाहितेनाथ शिरसोऽनुगतेन च।। 175।।
किञ्चिन्नतेन गात्रेण गच्छेत् पञ्चपदीं ततः।

167-168 (B.XII. 172b-173a; G.167). 168-169 (B.XII. 175b-176a; G.168). 169-171 (B.XII.176-178a; G.169-170). 171-176 (B.XII. 178b-183a; G.171-175). 1. B. adds. स्खलितं घूर्णितं चैव गलिताम्बरधारणम्।। कुसुमबस्तबकादानं परिरक्षवृमेव च। विन्नासनं सललितं तरुशाखावलम्बनम्।। स्थानेऽस्मिन् संविधानीयं स्त्रीणामेतत् प्रयोक्तृभिः. 2. C. देवाणां दाराणां.

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kṛtvā'vahitthaṁ sthānantu vāmañcādhomukhaṁ karam // nābhipradeśe vinyasya savyañca kaṭakāmukham / tataḥ salalitaṁ pādaṁ tālamātrasamutthitam // dakṣiṇaṁ vāmapādasya bāhyapārśve vinikṣipet / tenaiva samakālañca latākhyaṁ vāmakaṁ bhujam // dakṣiṇaṁ vinametpārśvaṁ nyasennābhitaṭe tataḥ / nitambe dakṣiṇaṁ kṛtvā hastañcodveṣṭya vāmakam // tato vāmapadaṁ dadyāllatāhastaṁ ca dakṣiṇam / līlayodvāhitenātha śiraso'nugatena ca // kiñcinnatena gātreṇa gacchet pañcapadīṁ tataḥ /

[Such a Gait will serially include the following Sthāna and movements]: The Avahittha Sthāna, the left hand pointing downwards, the right hand with Kaṭakāmukha gesture placed on the navel, the right foot raised gracefully up one Tāla and thrown on the left one and stimultaneously with that, the left hand with the Latā gesture placed on the navel and the right side bent, placing the right hand on the hip, and the Udveṣṭita movement of the left hand then the left foot put forward, the right hand with the Latā gestures. [After assuming this Sthāna and slightly bent and gracefully held in the Udvāhita posture.

यो विधिः पुरुषाणां तु रङ्गपीठपरिक्रमे ।। 176 ।। स एव प्रमदानां वै कर्तव्यो नाट्ययोक्तृभिः ।
yo vidhiḥ puruṣāṇāṁ tu raṅgapīṭhaparikrame // sa eva pramadānāṁ vai kartavyo nāṭyayoktṛbhiḥ /

The rules for going about on the stage which have been prescribed for men will apply also for women.

• GAIT OF YOUNG WOMEN •

षट्कलं तु न कर्तव्यं तथाष्टकलमेव च ।। 177 ।।
पादस्य पतनं तज्ज्ञैः खेदनं तद्भवेत्स्त्रियाः । सयौवनानां नारीणामेवं कार्या गतिर्बुधैः ।। 178 ।।
[1]स्थवीयसीनामेतासां संप्रवक्ष्याम्यहं गतिम् ।
ṣaṭkalaṁ tu na kartavyaṁ tathāṣṭakalameva ca // pādasya patanaṁ tajjñaiḥ khedanaṁ tadbhavetstriyāḥ / sayauvanānāṁ nārīṇāmevaṁ kāryā gatirbudhaiḥ // sthavīyasīnāmetāsāṁ saṁpravakṣyāmyahaṁ gatim /

The steps of women should not be made of six or eight Kalās duration. Such a step will be irksome for them. This will be Gait of women in their youth. I shall speak [now] about the Gait of women who are aged *(sthavīyasī)*.[1]

• GAIT OF AGED WOMEN •

[2]कृत्वावहित्थं स्थानन्तु वामं न्यस्य कटीतटे ।। 179 ।।
[3]आद्यं चारालमुत्तानं कुर्यान्नाभिस्तनान्तरे । न निषण्णं न च स्तब्धं न चापि परिवाहितम् ।। 180 ।।
कृत्वा गात्रं ततो गच्छेत्तेनैवेह क्रमेण तु ।
kṛtvāvahitthaṁ sthānantu vāmaṁ nyasya kaṭītaṭe //ādyaṁ cārālamuttānaṁ kuryānnābhistanāntare / na niṣaṇṇaṁ na ca stabdhaṁ na cāpi parivāhitam // kṛtvā gātraṁ tato gacchettenaiveha krameṇa tu /

176-177 (B.XII. 183b-184a; G.176). 177-179 (B.XII. 184-186a; G.177-178). 179-181 (B.XII. 186b-188a; G.179-180). 1. G. स्थानीया याः स्त्रियस्तासाम्. 2. C. कृत्वापविद्धं. 3. C. आद्यञ्चारालमुक्तानां.

1. B.G. read *sthānīyā yā strīya tāsām* for *sthavīyasīnām etāsāṁ*. The word *sthavīyas* may well be a comparative form of *sthavira*. *Cf. davīyas* for *dūra*.

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After assuming the Avahittha Sthāna and putting the left hand on the waist and the right hand with the Arāla gesture upturned, placed between the navel and the breasts, they are to walk gradually with their body neither relaxed nor stiff, nor [much] moving about.

• GAIT OF HANDMAIDS •

प्रेष्याणामपि कर्तव्या गतिरुद्भ्रान्तगामिनी ।। 181 ।।
[1]किञ्चिदुन्नमितैर्गात्रैराविद्धगतिविक्रमा[2] । स्थानं कृत्वाऽवहित्थञ्च वामञ्चाधोमुखं भुजम् ।। 182 ।।
नाभिप्रदेशे विन्यस्य सव्यञ्च कटकामुखम् ।

preṣyāṇāmapi kartavyā gatirudbhrāntagāminī // kiñcidunnamitairgātraiḥ āviddhabhujavikramā / sthānaṁ kṛtvā'vahitthañca vāmañcādhomukhaṁ bhujam // nābhipradeśe vinyasya savyañca kaṭakāmukham /

The Gait of handmaids should be made distracted *(udbhrāntā)*. They are to walk with slightly raised body and flourishing arms, after assuming the Avahittha Sthāna with the left hand pointing downwards and the right hand showing the Kaṭakāmukha hand held on the navel.

• GAIT OF HALF-WOMEN •

अर्धनारीगतिः कार्या स्त्रीपुंसाश्यां विमिश्रिता ।। 183 ।। उदात्तललितैर्गात्रैः पादैर्लीलासमन्वितैः ।

ardhanārīgatiḥ kāryā strīpuṁsāśyāṁ vimiśritā // udāttalalitairgātraiḥ pādairlīlāsamanvitaiḥ /

The Gait of the half-women, an admixture of that of men and of women, will consist of stately but graceful movements of limbs and playful steps.

या पूर्वमेवाभिहिता ह्युत्तमानां गतिर्मया ।। 184 ।।
स्त्रीणां कापुरुषाणाञ्च ततोऽर्धार्धैञ्च योजयेत् । मध्यमोत्तमनीचानां नॄणां यद् गतिचेष्टितम् ।। 185 ।।
स्त्रीणां तदेव कर्तव्यं ललितैः पदविक्रमैः ।

yā pūrvamevābhihitā hyuttamānāṁ gatirmayā // strīṇāṁ kāpuruṣāṇāñca tato'rdhārdhaiñca yojayet / madhyamottamanīcānāṁ nṝṇāṁ yad gaticeṣṭitam // strīṇāṁ tadeva kartavyaṁ lalitaiḥ padavikramaiḥ /

The time required for the Gait which has been prescribed for persons of the superior type will be halved in case of women and the inferior types of men. And the Gait [prescribed for persons] of the superior, the middling and the inferior types will apply in case of women [of those types] except for the footsteps which will be graceful [for the latter].

• GAIT OF CHILDREN •

बालानामपि कर्तव्या स्वच्छन्दगतिविक्रमा ।। 186 ।। न तस्याः सौष्ठवं कार्यं प्रमाणं न प्रयोक्तृभिः ।

bālānāmapi kartavyā svacchandagativikramā // na tasyāḥ sauṣṭhavaṁ kārya pramāṇaṁ na prayoktṛbhiḥ /

181-183 (B.XII. 188b-190a; G.181-182). 183-184 (B.XII. 190b-191a; G.183). 184-186 (B.XII. 191b-193a; G.184-185). 186-187 (B.XII. 193b-194a; G.186). 1. C. क्वचिदुन्नमि०. 2. B. ०भुजविक्रमा.

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The Gait of children will be according to their will and no *Sauṣṭhava* and [fixed] measurement will be required.

• GAIT OF HERMAPHRODITES •

तृतीया प्रकृतिः कार्या नाम्ना चैव नपुंसकम्।। 187।। नरस्वभावावमुत्सृज्य स्त्रीगतिं तत्र योजयेत्।
tṛtīyā prakṛtiḥ kāryā nāmnā caiva napuṁsakam // narasvabhāvamutsṛjya strīgatiṃ tatra yojayet /

The third type of persons will hermaphrodites in whose case women's Gait to the exclusion of their [partial] male character, should be applied.

• GAIT IN THE CHANGE OF ROLE •

विपर्ययः प्रयोक्तव्यः पुरुषस्त्रीनपुंसके।। 188।। स्वभावमात्मनस्त्यक्त्वा तद्भावगमनादिह।
viparyayaḥ prayoktavyaḥ puruṣastrīnapuṁsake // svabhāvamātmanastyaktvā tadbhāvagamanādiha /

A change [of their role] by men, women and hermaphrodites should be represented by assumption on their part of Gaits suitable to those of [new roles] to the exclusion of their own [original] character.

• GAIT OF PERSONS IN DISGUISE •

व्याजेन [1]सेवया वाऽपि तथा भूयश्च वञ्चनात्।। 189।।
स्त्री पुंसः प्रकृतिं कुर्यात् स्त्रीभावं पुरुषोऽपि वा। धैर्योदारेण सत्त्वेन बुद्ध्या तद्वच्च कर्मणा।। 190।।

स्त्री पुमांसं त्वभिनयेद् वेषवाक्यविचेष्टितैः।
vyājena sevayā vā'pi tathā bhūyaśca vañcanāt // strī puṁsaḥ prakṛtiṁ kuryāt strībhāvaṃ puruṣo'pi vā / dhairyodāreṇa sattvena buddhyā tadvacca karmaṇā // strī pumāṁsaṁ tvabhinayed veṣavākyaviceṣṭitaiḥ /

For disguise, sports or deception [of others] a woman assumes the role of a man, and a man that of a woman. [In such cases] the woman should play the role of a man with patient and liberal spirit and intelligence, and with acts as well as dress, words and movement suitable to that [character].

स्त्रीवेषभाषितैर्युक्तं [2]प्रेक्षिताप्रेक्षितैस्तथा।। 191।। [3]मृदुमन्दगतिश्चैव पुमान् स्त्रीभावमाचरेत्।
strīveṣabhāṣitairyuktaṁ prekṣitāprekṣitaistathā // mṛdumandagatiścaiva pumān strībhāvamācaret /

To play the role of a woman a man is to wear her clothes, speak like her and look at things and abstain from looking at these as she does, and is to assume a delicate and slow Gait.

187-188 (B.XII. 194b-195a; G.187). 188-189 (B.XII. 195b-196a; G.188). 189-192 (B.XII. 196b-199a; G. 189-191). 1. G. क्रीडया. 2. C. प्रेषिताप्रेषितैः. 3. BG. मृदुसत्रगति.

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• GAIT OF TRIABLE WOMEN •

विजातीयास्तु या नार्यः पुलिन्दशबराङ्गनाः ।। 192 ।। याश्चापि तासां कर्तव्या तज्जातिसदृशी गतिः ।

vijātīyāstu yā nāryaḥ pulindaśabarāṅganāḥ // yāścāpi tāsāṁ kartavyā tajjātisadṛśī gatiḥ /

Women of inferior birth and of the Pulinda and the Śabara tribes are to have Gaits natural to their community.

• GAIT OF WOMEN ASCETICS •

व्रतस्थानां तपःस्थानां लिङ्गस्थानां तथैव च ।। 193 ।। स्वस्थानाञ्चैव नारीणां समपादं प्रयोजयेत् ।

vratasthānāṁ tapaḥsthānāṁ liṅgasthānāṁ tathaiva ca // svasthānañcaiva nārīṇāṁ samapādaṁ prayojayet /

In case of women observing a vow or practising austerities or bearing the mark [of religious sects.] or contented women, the Sampada Cārī is to be used [as their Gait].

उद्धता येऽङ्गहाराः स्युर्याश्चार्यो मण्डलानि च ।। 194 ।। तानि नाट्यप्रयोगज्ञैर्न कर्तव्यानि योषिताम् ।

uddhatā ye'ṅgahārāḥ syuryāścāryo maṇḍalāni ca // tāni nāṭyaprayogajñairna kartavyāni yoṣitām /

An expert in dramatic art should not energetic Aṅgahāras, Cārīs and Maṇḍalas to women.

• SITTING POSTURE FOR MEN AND WOMEN •

अथासनविधिः कार्यो नृणां स्त्रीणां विशेषतः ।। 195 ।। नानाभावसमायुक्तस्तथा च शयनाश्रयः ।

athāsanavidhiḥ kāryo nṛṇāṁ strīṇāṁ viśeṣataḥ // nānābhāvasamāyuktastathā ca śayanāśrayaḥ /

Sitting posture *(sthāna)* for men and women should be made conforming to (*lit.* combined with) the different States which they are in, and similar should be their postures while in bed.

• SITTING AT EASE •

विष्कम्भेनाञ्चितौ पादौ त्रिकं किञ्चित्समुन्नतम् ।। 196 ।। हस्तौ कट्यूरुविन्यस्तौ स्वस्थे स्यादुपवेशने ।

viṣkambhenāñcitau pādau trikaṁ kiñcitsamunnatam // hastau kaṭyūruvinyastau svasthe syādupaveśane /

In sitting at ease the two feet are at rest *(viṣkambhita)* and kept doubled up *(añcita)*, the Trika is slightly raised, and the two hands are put on the thighs on the two sides.

• SITTING IN A PENSIVE MOOD •

पादः प्रसारितः किञ्चिदेकश्चैवासनाश्रयः ।। 197 ।। शिरः पार्श्वगतं चैव सचिन्त उपवेशने ।

192-193 (B.XII 199b-200a; G.192). 193-194 (B.XII. 200b-201a; G.193). 194-195 (B.XII. 201b-202a; G.194). 195-196 (B.XII. 202b-203a; G.195). 196-197 (B.XII. 203b-204a; G.196). 197-198. (B.XII. 204b-205a; G. 197).

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pādaḥ prasāritaḥ kiñcidekaścaivāsanāśrayaḥ // śiraḥ pārśvanataṃ caiva sacinta upaveśane /

When a person is to assume [deep] thinking, he is to stretch slightly one of his feet, and the other foot is to rest on the seat and the head is to bend on one side.

• SITTING IN SORROW •

चिबुकोपाश्रितौ हस्तौ बाहुशीर्षाश्रितं सिरः ।। 198 ।। संप्रणष्टेन्द्रियमनाः शोकौत्सुक्योपवेशने।

cibukopāśritau hastau bāhuśīrṣāśritaṁ siraḥ // sampraṇaṣṭendriyamanāḥ śokautsukyopaveśane /

When a person is in grief and uneasiness he is to put up his hands for supporting the chin, or his head is to rest on the shoulder, and he is [to look like] one whose mind and sense-organs are not working.

• SITTING IN FAINTING AND IN INTOXICATION •

प्रसार्य बाहू शिथिलो तथा [1]चोपाश्रयाश्रितः ।। 199 ।। मोहमूर्च्छामदग्लानिविषादेषूपवेशयेत्।

prasārya bāhū śithilo tathā copāśrayāśritaḥ // mohamūrcchāmadaglānivişādeşūpaveśayet/

When a person is unconscious, fainting or is intoxicated, tired, weakened or sad, [from the above posture] he is to stretch his arms loosely and to sit depending on [some] support.

• SITTING IN SHAME AND IN SLEEP ETC. •

सर्वपिण्डीकृताङ्गस्तु संयुक्तः पादजानुभिः ।। 200 ।। व्याधिव्रीडितनिद्रासु ध्याने चोपविशेन्नरः।

sarvapiṇḍīkṛtāṅgastu saṁyuktaḥ pādajānubhiḥ // vyādhivrīḍitanidrāsu dhyāne copaviśennaraḥ/

When a person is ill, ashamed, asleep or in meditation he is to lump together his limbs between legs and knees.

• SITTING ON CEREMONIAL; OCCASIONS •

तथा [2]चोत्कटिकं स्थानं स्फिक्पार्ष्णीनां समागमः ।। 201 ।। पित्र्ये निवापे जप्ये च सन्ध्यास्वाचमनेऽपि च।

tathā cotkaṭikaṁ sthānaṁ sphikpārṣṇīnāṁ samāgamaḥ // pitrye nivāpe japye ca sandhyāsvācamane 'pi ca /

In offering a libation of water to the spirits of diseased parents, muttering *(japa)* of Mantras, saying the Sandhyā prayers and making Ācamana, one is to

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198-199 (B.XII. 205b-206a; G. 198). 198-199 (B.XII. 205b-206a; G. 198). 199-200 (B.XII. 206b-207a; G.199). 200-201 (B.XII. 207b-208a; G.200). 201-202 (B.XII. 208b-208a; G. 201). 1. B. चापाश्र०. 2. G. चोत्कुटकं स्थानम्.

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assume the sitting posture with the hump raised, in which the hip and heels come together.

• SITTING IN PACIFYING A BELOVED WOMAN •

विष्कम्भितं पुनश्चैव जानु भूमौ निपातयेत्।। 202।। प्रियाप्रसादने कार्यं होमादिकरणेषु च।

viṣkambhitaṁ punaścaiva jānu bhūmau nipātayet // priyāprasādane kāryaṃ homādikaraṇeṣu ca /

In appeasing [the anger of] a beloved woman and pouring ghee into the sacrificial fire and doing similar other acts, a person is to put one of his stretched knees on the ground [from the sitting posture mentioned above].

• SITTING IN WORSHIPPING A DEITY •

महीगताभ्यां जानुभ्यामधोमुखमवस्थितम्।। 203।।
देवाभिगमने चैव रुषितानां [1]च सान्त्वने। शोके चाक्रन्दने तीव्रे मृतानां चैव दर्शने।। 204।।
त्रासने च कुसत्त्वानां नीचानाञ्चैव याचने। होमयज्ञक्रियायाञ्च प्रेष्याणाञ्चैव कारयेत्।। 205।।
मुनीनां नियमेष्वेष भवेदारानजो विधिः।

mahīgatābhyāṁ jānubhyāmadhomukhamavasthitam // devābhigamane caiva ruṣitānāṁ ca sāntvane / śoke cākrandane tīvre mṛtānāṁ caiva darśane // trāsane ca kusattvānāṁ nīcānāñcaiva yācane / homayajñakriyāyāñca preṣyāṇāñcaiva kārayet // munīnāṃ niyameṣveṣa bhavedārānajo vidhiḥ /

Downcast face and the sitting posture with the two knees on the ground (*i.e.* kneeling down is to be assumed in adoring a deity, pacifying the angry [superiors], bitterly crying for sorrow, seeing a dead body, the fear of persons of low spirits, the begging of something by lowly persons and servants, and attendance during the Homa and the sacrificial work. Ascetics (*muni*) while practising austerities are [also] to assume this sitting posture (*lit.,* rule about sitting).

• SEATS FOR DIFFERENT CHARACTERS •

अथासनविधिः कार्यो विविधो नाटकाश्रयः।। 206।।
स्त्रीणाञ्च पुरुषाणाञ्च बाह्यश्चाभ्यन्तरस्तथा। *आभ्यन्तरस्तु नृपतेर्बाह्यो बाह्यगतस्य च।। 207।।

athāsanavidhiḥ kāryo vividho nāṭakāśrayaḥ // strīṇāñca puruṣāṇāñca bāhyaścābhyantarastathā / ābhyantarastu nṛpaterbāhyo bāhyagatasya ca //

Now, the seats (*lit.* rules regarding the seats) for males and females in a drama are twofold : public *(bāhya)* and private *(ābhyantara)*. [These two terms] public and private relate to the royalty (*lit.* the king).

• SEATS FOR MALE CHARACTERS •

देवानां नृपतीनाञ्च दद्यात् सिंहासनं द्विजाः। पुरोधसाममात्यानां भवेद्वेत्रासनं तथा।। 208।।
मुण्डासनञ्च दातव्यं सेनानीयुवराजयोः। [2]मुण्डासनं द्विजातीनां [3]कुमाराणां कुथासनम्।। 209।।
एवं राजसभां प्राप्य कार्यस्त्वासनजो विधिः।

202-203 (B.XII. 209b-210a; G.202). 203-206 (B.XII. 210a;213a; G.203-205). 206-207 (B.XII. 213b-214a; G.206). 209-210 (B.XII. 214b-217a; G.207-210a). 1. B.C. प्रसादने. 2. C. कुञ्जा (मुञ्जा?) सनं, B. काष्ठासनं ब्राह्मणानां. 3. C. कुमारीणां.

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devānāṃ nṛpatīnāñca dadyāt siṁhāsanaṁ dvijaḥ / purodhasāmamātyānāṁ bhavedvetrāsanaṁ tathā // muṇḍāsanañca dātavyaṁ senānīyuvarājayoḥ / muṇḍāsanaṁ dvijātīnāṁ kumārāṇāṁ kuthāsanam // evaṁ rājasabhāṁ prāpya kāryastvāsanajo vidhiḥ /

O Brahmins, gods and kings are to be given the Loin-seat (*i.e.* throne), the priests and the ministers the cane-seat[1], the Brahmins the commander of the army and the crown-prince the Muṇḍā-seat),[2] the wooden seat and the other princess the carpet-seat. This rule of seats should be observed in the royal court.

• SEATS FOR FEMALE CHARACTERS •

स्त्रीणाञ्चाप्यासनविधिं संप्रवक्ष्याम्यहं पुनः ।। 210 ।।
सिंहासनन्तु राज्ञीनां देवीनां मुण्डमासनम्। पुरोधोऽमात्यपत्नीनां दद्याद् वेत्रासनं तथा ।। 211 ।।
भोगिनीनां तथा चैव वस्त्रं चर्म कुथापि वा। *ब्राह्मणीनां यतीनाञ्च पट्टरासनमथापि च ।। 212 ।।
वैश्यानाञ्च प्रदातव्यमासनञ्च मसूरकम्। शेषाणां प्रमदानान्तु भवेद्भूम्यासनं द्विजाः ।। 213 ।।
एवमाभ्यन्तरो ज्ञेयो बाह्यश्चासनजो विधिः। तथा स्वगृहवार्तासु छन्देनासनमिष्यते ।। 214 ।।
strīṇāñcāpyāsanavidhiṁ saṁpravakṣyāmyahaṁ punaḥ // siṁhāsanantu rājñīnāṁ devīnāṁ muṇḍamāsanam / purodho'mātyapatnīnāṁ dadyād vetrāsanaṁ tathā //bhoginīnāṁ tathā caiva vastraṁ carma kuthāpi vā / brāhmaṇīnāṁ yatīnāñca paṭṭarāsanamathāpi ca // vaiśyānāñca pradātavyamāsanañca masūrakam /śeṣāṇāṁ pramadānāntu bhavedbhūmyāsanaṁ dvijāḥ // evamābhyantaro jñeyo bāhyaścāsanajo vidhiḥ / tathā svagṛhavārtāsu chandenāsanamiṣyate //

I shall now speak of the rule of seats for women. The chief queen should be given the Lion-seat, the female relatives and highborn wives of the king other than the chief queen the Muṇḍā-seat, the wives of priests and ministers the cane-seat, ordinary wives [of the king] Brahmins and female ascetics the seat made of wood (paṭṭa), the wives of Vaiśyas the seat of pillow (cushion) and for the remaining women the ground will be the seat. So much, about the rule of seats in the inner apartments as well as in public places. While residing in one's own house one can take any seat according to one's liking.

• SEATS FOR ASCETICS AND SECTARIANS •

नियमस्थो मुनीनां च भवेदासनजो विधिः। लिङ्गिनामासनविधिः कार्यो व्रतसमाश्रयः ।। 215 ।।
niyamastho munīnāṁ ca bhavedāsanajo vidhiḥ / liṅgināmāsanavidhiḥ kāryo vratasamāśrayaḥ //

The seats for the ascetics should be according to the rules [of the order] they

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210-214 (B.XII. 217b-221; G.210b-214). 215 (B.XII. 222; G.215).

1. A cane-chair.
2. *muṇḍāsana* is probably nothing other than Bengali *moḍā*.

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are observing[1]. For the members of different sects with special marks the seats will be according to their vows.

[1]दण्डमुण्डवृषीप्रायं वेत्रासनमथापि वा। होमे यज्ञक्रियायाञ्च पित्र्यर्थे च प्रयोजयेत्।। 216।।
daṇḍamuṇḍavṛṣīprāyaṁ vetrāsanamathāpi ca / home yajñakriyāyāñca pitryarthe ca prayojayet //

While pouring ghee into the sacrificial fire of doing the sacrificial duty in general or offering a libation of water to the departed parents one is to stand or to sit on a Vṛṣī[2], Muṇḍā-seat or cane-seat.

• GENERAL RULES ABOUT SEATS •

स्थानीया ये च पुरुषाः कुलविद्यासमन्विताः। तेषामासनसत्कारः कर्तव्य इह पार्थिवैः।। 217।।
sthānīyā ye ca puruṣāḥ kulavidyāsamanvitāḥ / teṣāmāsanasatkāraḥ kartavya iha pārthivaiḥ //

Other officers *(sthānīya)* who are of [high] birth and possess [great] learning should be honoured by the king by [an offer of suitable] seats.

समे समासनं दद्यान्मध्ये मध्यममासनम्। अतिरिक्तेऽतिरिक्तञ्च हीने भूम्यासनं भवेत्।। 218।।
same samāsanaṃ dadyāt madhye madhyamamāsanam / atirikte'tiriktañca hīne bhūmyāsanaṁ bhavet //

To his equals he (*i.e.* the king) is to offer seats equal in height to that of his own, to persons of medium importance, the seats of middling height, and to persons who are superior to him should be given more elevated seat, while the lowly persons are to be seated on the ground.

उपाध्यायस्य नृपतेर्गुरूणामग्रतो बुधैः। भूम्यासनन्तथा कार्यमथवा काष्ठमासनम्।। 219।।
upādhyāyasya nṛpatergurūṇāmagrato budhaiḥ / bhūmyāsanantathā kārya-mathavā kāṣṭhamāsanam //

Before the preceptor, the king or the spiritual guide *(guru)* wise persons are to sit on the ground or on an wooden seat.

नौनागरथयानेषु तथा[2] काष्ठासनेषु च। सहासनं न दुष्येत गुरूपाध्यायपार्थिवैः।। 220।।
naunāgarathayāneṣu tathā kāṣṭhāsaneṣu ca / sahāsanaṁ na duṣyeta gurūpādhyāyapārthivaiḥ //

Sitting together with the spiritual guide, the preceptor or the king in a boat, on an elephant or in a chariot, or on [large] wooden seats is allowed (*lit.* not to be objected to).

• LYING-DOWN POSTURES •

आकुञ्चितं समं चैव प्रसारितविवर्तने। उद्वाहितं समञ्चैव शयने कर्म कीर्त्यते।। 221।।

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216 (B.XII.223; G.216). 217 (B.XII. 224; g.217). 218 (B.XII. 225; G.218). 219 (B.XII. 226; G.219). 220 (B.XII.227; G.220). 221 (B.XII. 228; G.221), 1. B. ब्रसीमुण्डासनप्रायं. 2. B.भूमि०.

1. For example, some have tiger-skin as their seat, some deer-skin or a piece of woolen blanket.
2. A seat made of *kuśa* grass (see Apte, *sub voce).*

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ākuñcitaṁ samaṁ caiva prasāritavivartane / udvāhitaṁ samañcaiva śayane karma kīrtyate //

Postures in the bed are known as Ākuñcita, Sama, Prasārita, Vivartita, Udvāhita and Nata.

[1]स्वैरमाकुञ्चितैरङ्गैः शल्याविद्धे तु जानुनी। स्थानमाकुञ्चितं नाम शीतार्तानां प्रयोजयेत्।। 222।।
sarvairākuñcitairaṅgaiḥ śalyāviddhe tu jānunī / sthānamākuñcitaṁ nāma śītārtānāṁ prayojayet //

Ākuñcita—Lying down with limbs narrowed down and the two knees sticking to the bed is called the Ākuñcita posture. It is to be used in representing persons attacked with cold.

उत्तानितमुखं चैव [2]स्रस्तमुक्तकरं तथा। समं नाम तु सुप्तस्य स्थानकं संविधीयते।। 223।।
uttānitamukhaṁ caiva srastamuktakaraṁ tathā / samaṁ nāma tu suptasya sthānakaṁ saṁvidhīyate //

Sama—Lying down with the face upwards and the hands free and turning downwards is called the Sama posture. It is the posture in deep sleep.

एकं भुजमुपाधाय संप्रसारितजानुकम्। स्थानं प्रसारितं नाम [3]खलु सुप्तस्य कारयेत्।। 224।।
ekaṁ bhujamupādhāya saṁprasāritajānukam / sthānaṁ prasāritaṁ nāma khalu suptasya kārayet //

Prasārita—Lying down with one arm as the pillow and the knees stretched, is called the Prasārita posture. It is to be used to represent one enjoying a sleep of happiness.

अधोमुखस्थितञ्चैव विवर्तितमिति स्मृतम्। शस्त्रक्षतमृतोत्क्षिप्तमत्तोन्मत्तेषु कारयेत्।। 225।।
adhomukhasthitañcaiva vivartitamiti smṛtam /śastrakṣatamṛtotkṣiptamat-tonmatteṣu kārayet //

Vivartita—Lying down with the face downwards is called the Vivartita posture. It is to be assumed in [representing] wound from any weapons, death, vomitting, intoxication and lunacy.

अंसोपरि शिरः कृत्वा कूर्परक्षोभमेव च। उद्वाहितन्तु विज्ञेयं लीलायां वचने प्रभोः।। 226।।
aṁsopari śiraḥ kṛtvā kūrparakṣobhameva ca / udvāhitantu vijñeyaṁ līlāyāṁ vacane prabhoḥ //

Udvāhita—Lying down with the head resting on the hand and making a movement of the knee, is called the Udvāhita posture. It is to be used in sports, and on hearing the master's words.

ईषत्प्रसारिते जंघे यत्र [4]स्रस्तौ करावुभौ। आलस्यश्रमखेदेषु नतं स्थानं विधीयते।। 227।।

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222 (B.XII.229; G.222). 223 (B.XII. 230 G.223). 224 (B.XII. 231; G.224). 225 (B.XII.232; G.225). 226 (B.XII. 233; G.226). 227 (B.XII. 234; G.227). 1. B. सर्वै०. 2. B. प्रत्यङ्मुक्त०. 3. B. सुख० 4. G. सृष्टौ.

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īṣatprasārite jaṁghe yatra srastau karāvubho / ālasyaśramakhedeṣu nataṁ sthānaṁ vidhīyate //

Nata—Lying down with the legs (*lit.* shanks) slightly stretched and the two hands loosely resting is called the Nata posture. It is to be used in laziness, fatigue and distress.

गतिप्रचारस्तु मयोदितोऽयं नोक्तश्च यः सोऽर्थवशेन साध्यः। अतः परं रङ्गपरिक्रमस्य[1] वक्ष्यामि [2]कक्षां प्रविभागयुक्ताम्॥ 228॥

gatipracārastu mayodito'yaṁ noktaśca yaḥ so'rthavaśena sādhyaḥ / ataḥ paraṁ raṅgaparikramasya vakṣyāmi kakṣāṁ pravibhāgayuktām //

This is the [rule of] Gait and movements I was to tell you. Whatever remains unsaid should be devised according to the demand of circumstances. I shall hereafter speak about the division of the stage into Zones in connexion with going about on it.

॥ इति भारतीये नाट्यशास्त्रे कक्ष्याविभागविधानम् नाम त्रयोदशोऽध्यायः॥13॥

// iti bhāratīye nāṭyaśāstre kakṣyāvibhāgavidhānam nāma trayodaśo'dhyāyaḥ //

Here ends Chapter XIII of Bharata's Nāṭyaśāstra,
which treats of Gaits and Other Movements.

228 (B.XII.235; G.228). 1. C. रङ्गविधिक्रमस्य. 2. B. कक्ष्यान्तरसंविधानम्.

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चतुर्दशोऽध्यायः (14)

कक्ष्याप्रवृत्तिधर्मिव्यञ्जकः

Chapter - XIV

ZONES AND LOCAL USAGES

ये तु पूर्वं मया प्रोक्तास्त्रयो वै नाट्यमण्डपाः। तेषां विभागं विज्ञाय ततः [1]कक्षां प्रयोजयेत्।। 1।।
ye tu pūrvaṁ mayā proktāstrayo vai nāṭyamaṇḍapāḥ / teṣāṁ vibhāgaṁ vijñāya tataḥ kakṣāṁ prayojayet //

One should fix the Zones [of the stage] after knowing the division of three [kinds of] playhouse, that have been mentioned before by me.[1]

• ARRANGEMENT OF DRUMS •

ये नेपथ्यगृहद्वारे मया पूर्वं प्रकीर्तिते। तयोर्भाण्डस्य विन्यासो मध्ये कार्यः प्रयोक्तृभिः।। 2।।
ye nepathyagṛhadvāre mayā pūrvaṁ prakīrtite / tayorbhāṇḍasya vinyāso madhye kāryaḥ prayoktṛbhiḥ //

The producer [of a play] should arrange the drums between the two doors of the tiring room, which I have described before.

• THE ZONAL DIVISION •

कक्षाविभागो निर्देश्यो रङ्गपीठपरिक्रमात्। परिक्रमेण रङ्गस्य कक्षा ह्यन्या विधीयते।। 3।।
kakṣyāvibhāgo nirdeśyo raṅgapīṭhaparikramāt / parikrameṇa raṅgasya kakṣā hyanyā vidhīyate //

The Zonal division[2] is to be indicated by going about on the stage. [When one is in a particular] Zone [of the stage, it] will change [*lit.* be another] with his walking out of it.

• UTILITY OF THE ZONAL DIVISION •

कक्षाविभागे ज्ञेयानि गृहाणि नगराणि च। [2]उद्यानारामसरित आश्रमा अटवी तथा।। 4।।
पृथिवी सागराश्चैव त्रैलोक्यं सचराचरम्। वर्षाणि सप्त द्वीपाश्च पर्वता विविधास्तथा।। 5।।
[3]अलोकश्चैव लोकश्च रसातलमथापि च। दैत्यनागालयश्चैव गृहाणि [4]च वनानि च।। 6।।
[5]नगरे वा वने वापि वर्षे वा पर्वतेऽपि वा। यत्र वार्ता प्रवर्तेत तत्र कक्षां प्रवर्तयेत्।। 7।।
kakṣyāvibhāge jñeyāni gṛhāṇi nagarāṇi ca / udyānārāmasarita āśramā aṭavī

1-7 (B.XII. 1-12; G.1-12). 1. BC. always कक्ष्या. 2. C. उद्यानारामसहितो देशो ग्रामो. 3. BC. आलोकश्च०.4. G. भुवनानि च. 5. C. तथा सप्त समुद्राश्च वर्षा चै पर्वतास्तथा.

1. See II. 63 ff.
2. As modern device of the change of scenes was absent in the ancient Indian theatre, the convention of the Zonal division indicated the locality in which different characters met.

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tathā // pṛthivī sāgarāścaiva trailokyaṁ sacarācaram / varṣāṇi sapta dvīpāśca parvatā vividhāstathā // alokaścaiva lokaśca rasātalamathāpi ca / daityanāgālayaścaiva gṛhāṇi ca vanāni ca // nagare vā vane vāpi varṣe vā parvate'pi vā / yatra vārtā pravarteta tatra kakṣāṁ pravartayet //

[It is] from the [convention of] the Zonal division that one is to know [whether the place in which the scene has been laid] is a house, a city, a garden, a pleasure-resort, a river, a hermitage, a forest, the earth, the sea, [any part of] the Three worlds, with movable and immovable objects, any one of the nine great divisions of the earth or its seven continents or any of the different mountains, the invisible world, the [surface of] the earth or the nether world *(rasātala)*, places of rest or abodes of the Daityas and the Serpents, houses and forests. Zones should be imagined with reference to a city, a forest, a part of a continent or a mountain where the action takes place.

• INDICATING RELATIVE LOCATION •

बाह्यं वा मध्यमं वापि तथैवाभ्यन्तरं पुनः। दूरं वा सन्निकृष्टं वा देशं तु परिकल्पयेत्।। 8।।

bāhyaṁ vā madhyamaṁ vāpi tathaivābhyantaraṁ punaḥ / dūraṁ vā sannikṛṣṭaṁ vā deśaṁ tu parikalpayet //

One should assume by convention whether a place is outside or inside a locality or in the middle of it, or away from to or near it.

पूर्वं प्रविष्टा ये रङ्गे ज्ञेयास्तेऽभ्यन्तरा[1] बुधैः। पश्चात्प्रविष्टा विज्ञेयाः कक्षाभागे तु बाह्यतः।। 9।।

pūrvaṁ praviṣṭā ye raṅge jñeyāste'bhyantarā budhaiḥ / paścātpraviṣṭā vijñeyāḥ kakṣābhāge tu bāhyataḥ //

According to [the convention of] Zonal division, those who have entered [the stage] earlier, should be taken as being inside [a house], while those entering it later are to be known as remaining outside.

तेषां तु दर्शनेच्छुर्यः प्रविशेद्वङ्गमण्डलम्। दक्षिणाभिमुखं सोऽथ कुर्यादात्मनिवेदनम्।। 10।।

teṣāṁ tu darśanecchuryaḥ praviśedraṅgamaṇḍalam / dakṣiṇābhimukhaṁ so'tha kuryādātmanivedanam //

He who enters the stage with the intention of seeing them (*i.e.* those entering earlier) should report himself turning to the right.

• THE EAST ON THE STAGE •

यतो मुखं भवेद् भाण्डं द्वारं नेपथ्यकस्य च। सा मन्तव्या तु दिक् पूर्वा नाट्ययोगेन नित्यशः[2]।। 11।।

yato mukhaṁ bhaved bhāṇḍaṁ dvāraṁ nepathyakasya ca / sā mantavyā tu dik pūrvā nāṭyayogena nityaśaḥ //

The direction which drums and two doors of the tiring room face, should always be considered as the east in course of a dramatic performance.

8-10 (B.XII. 1-12; G.1-12). 11 (B.XII. 11-13; G.11-13). 1. BC. अभ्यन्तरे. 2. C. has it after 61.

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• THE RULE OF EXIT •

निष्क्रामेच्चापि यस्तत्र नरः कार्येण केनचित्। स निष्क्रमेत्तु तेनैव कृतं येन [1]निवेशनम्[2] ।। 12 ।।
niṣkrāmeccāpi yastatra naraḥ kāryeṇa kenacit / sa niṣkramettu tenaiva kṛtaṁ yena niveśanam //

If any person will go out from the place [*lit.* there, *i.e.* inside the house] on any business, he is to make his exit by the very door he used when entering.

निष्क्रान्तोऽर्थवशाच्चापि प्रविशेद्यदि तद् गृहम्। यतः प्राप्तः स पुरुषस्तेन मार्गेण निष्क्रामेत्[3] ।। 13 ।।
niṣkrānto'rthavaśāccāpi praviśedyadi tad gṛham / yataḥ prāptaḥ sa puruṣastena mārgeṇa niṣkrāmet //

If after going out he is to re-enter that house he will make his exit [if necessary] by the door through which the men [who enter later] came.

अथवार्थवशाच्चापि तेनैव सह गच्छति। तथैव प्रविशेद् गेहमेकाकी सहितोऽपि वा।। 14 ।।
तयोश्चापि प्रविशतोः [4]कक्षामन्यां विनिर्दिशेत्। परिक्रमेण रङ्गस्य त्वन्या कक्षा विधीयते।। 15 ।।
athavārthavaśāccāpi tenaiva saha gacchati / tathaiva praviśed gehamekākī sahito'pi vā // tayoścāpi praviśatoḥ kakṣāmanyāṁ vinirdiśet / parikrameṇa raṅgasya tvanyā kakṣā vidhīyate //

If out of necessity he goes along with the latter, and [re] enter the house with the latter, or by himself alone, the different Zones should be prescribed for the two. This other Zones will be indicated by their [order of] walking.

• INDICATION OF RANK IN GROUP-WALKING •

समैश्च सहितो गच्छेन्नीचैश्च परिवारितः। अथ प्रेषणिकाश्चापि विज्ञेया ह्यग्रतो गताै।। 16 ।।
samaiśca sahito gacchennīcaiśca parivāritaḥ / atha preṣaṇikāścāpi vijñeyā hyagrato gatau //

With the equals, one is to walk side by side, and with one's inferiors one is to walk surrounded [by the latter], and handmaids are to be known by their walking before [the master].

• INDICATING DISTANCE GREAT, SMALL AND MEDIUM •

सैव भूमिस्तु बहुभिर्विकृष्टा स्यात्परिक्रमैः। मध्या वा सन्निकृष्टा वा तेषामेवं [5]विकल्पयेत्।। 17 ।।
saiva bhūmistu bahubhirvikṛṣṭā syātparikramaiḥ / madhyā vā sannikṛṣṭā vā teṣāmevaṁ vikalpayet //

The same place if much walked over will be taken as a distance land. And nearby land or lands of medium distance are to indicated likewise [on the same principle][1].

• MOVEMENT OF GODS AND DEMIGODS •

नगरे वा वने वापि सागरे पर्वतेऽपि वा। दिव्यानां गमनं कार्यं [6]द्वीपे वर्षेऽपि वा पुनः।। 18 ।।

12 (B.XII. 11-13; G.11-13). 13-17 (B.XIII. 14-20; G.14-20). 18 (B.XIII. 14-20; G.14-20). 1. BG. निवेदनम्. 2. B. read the couplet differently. 3. Mss. निष्क्रमेत्. 4. BC. कक्ष्याम्. 5. G. विकल्पनात्. 6. G. द्वीपवर्षेषु.

1. For an example of this see Uttara, 1.

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आकाशेन विमानेन मायया्प्यथ वा पुनः। विविधाभिः क्रियाभिर्वा नानार्थाभिः प्रयोगतः।। 19।।
नाटकेच्छन्नवेषाणां दिव्यानां भूमिसञ्चरः। मानुषैः कारणादेषां यथा भवति दर्शनम्[1]।। 20।।
nagare vā vane vāpi sāgare parvate'pi vā / divyānāṁ gamanaṁ kāryaṁ dvīpe varṣe'pi vā punaḥ // ākāśena vimānena māyayāpyatha vā punaḥ / vividhābhiḥ kriyābhirvā nānārthābhiḥ prayogataḥ // nāṭakecchannaveṣāṇāṁ divyānāṁ bhūmisañcaraḥ / mānuṣaiḥ kāraṇādeṣāṁ yathā bhavati darśanam //

According to various needs of the plot (*lit.* play] gods and demigods are to move to cities, forests, seas of mountains through the sky, by an aerial car, by their occult power or by different other acts. But while in disguise in a play they (*i.e.* gods and demigods) are to move on the earth, so that they may be visible like human beings (*lit.* through human causes].

• MOVEMENT OF MEN IN BHĀRATA-VARṢA •

दिव्यानां छन्दगमनं [2]सर्ववर्षेषु कारयेत्। भारते मानुषाणाञ्च गमनं संविधीयते।। 21।।
divyānāṁ chandagamanaṁ sarvavarṣeṣu kīrtitam / bhārate mānuṣāṇāñca gamanaṁ saṁvidhīyate //

Gods and demigods can at their will move to all [the nine] divisions [of the continent], but it is prescribed that men are to move in Bhārata-[varṣa] (India) alone.

• DEPARTURE FOR A DISTANT PLACE •

[3]गच्छेद्यदि विकृष्टं तु [4]देशं कालवशान्नरः। अङ्कच्छेदेन चान्यस्मिन् निर्दिशेद्धि प्रवेशके[5]।। 22।।
gacchedyadi vikṛṣṭaṁ tu deśaṁ kālavaśānnaraḥ / aṅkacchedena cānyasmin nirdiśeddhi praveśake //

If a person departs on business to distant place, this is to be indicated by closing the Act [with his departing] and mentioning again this fact in an Introductory Scene *(praveśaka).*

• TIME ALLOWED FOR EVENTS OF AN ACT •

[6]अध्वप्रमाणं गत्वा तु कार्यलाभं विनिर्दिशेत्। [7]तथाऽलाभे तु कार्येऽस्य अङ्कच्छेदो विधीयते।। 23।।
adhvapramāṇaṁ gatvā tu kāryalābhaṁ vinirdiśet / tathā'lābhe tu kārye'sya aṅkacchedo vidhīyate //

To indicate the attainment of object one is to traverse a measure of distance. But in case of failure in this regard (*lit.* in non-attainment of the object) the Act should be brought to an end.

क्षणो मुहूर्तो यामो वा दिवसो वापि नाटके। एकाङ्के संविधातव्यो बीजस्यार्थवशानुगः।। 24।।

19-20 (B.XIII. 14-20; G.14-20). 21-24 (b.XIII.22-27; G.22-27). 1. GB. add भारते त्वथ हैमे (हिमे) वा हरिवर्ष इलावृते। रम्ये किम्पुरुषे वापि कुरुषूत्तरकेषु वा. 2. G. वर्षेष्वेतेषु 3. BG. विकृष्टं यस्तु गच्छेद्धि. 4. G. देशकालवशान्तरः. 5. G. विप्रवेशिके, C. प्रविवेशके. 6. G. अङ्क (B. अह्न) प्रमाणं. 7. BG. तथा लाभे.

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kṣaṇo muhūrto yāno vā divaso vāpi nāṭake / ekāṅke saṁvidhātavyo bījasyārthavaśānugaḥ //

[Incidents in a play occurring for] a Kṣaṇa, a Muhūrta, a Yāma and a day are to be accommodated in an Act in pursuance of the Seed *(bīja)* [of the play].

अङ्कच्छेदे [1]पुनर्वृत्तं मासं वा वर्षमेव वा। नोर्ध्वं वर्षात्तु कर्तव्यं कार्यमङ्कसमाश्रयम्॥ 25॥
aṅkacchede punarvṛttaṁ māsaṁ vā varṣameva vā / nordhvaṁ varṣāttu kartavyaṁ kāryamaṅkasamāśrayam //

But a month or year is [to be considered] finished with the end of an Act; and events occurring more than one year after, should not be put in one Act.

एवं तु भारते वर्षे कक्षा कार्या प्रयोगतः। मानुषाणां [2]गतिर्या तु दिव्यानां तां निबोधत॥ 26॥
evaṁ tu bhārate varṣe kakṣā kāryā prayogataḥ / mānuṣāṇāṁ gatiryā tu divyānāṁ tāṁ nibodhata //

Zones of the stage [and allied conventions] concerning movements of men are thus to be observed in a play in connexion with Bhārata-varṣa (India). Now let it be known that gaits of gods and demigods are like that of men.

हिमवत्पृष्ठसंस्थे तु कैलासे पर्वतोत्तमे। यक्षाश्च गुह्यकाश्चैव धनदानुचराश्च ये॥ 27॥
रक्षःपिशाचभूताश्च सर्वे हैमवताः स्मृताः। हेमकूटे च गन्धर्वा विज्ञेयाः साप्सरोगणाः॥ 28॥
सर्वे नागाश्च निषधे शेषवासुकितक्षकाः। महामेरौ त्रयस्त्रिंशद् ज्ञेया देवगणास्तथा॥ 29॥
नीले तु वैडूर्यमये [3]सिद्धा ब्रह्मर्षयस्तथा। दैत्यानां दानवानाञ्च श्वेतपर्वत इष्यते॥ 30॥
पितरश्चापि विज्ञेया शृङ्गवन्तं समाश्रिताः। इत्येते पर्वताः श्रेष्ठा दिव्यावासाः प्रकीर्तिताः॥ 31॥
तेषां कक्षाविभागश्च जम्बूद्वीपे भवेदयम्।
himavatpṛṣṭhasaṁsthe tu kailāse parvatottame / yakṣāśca guhyakāścaiva dhanadānucarāśca ye // rakṣaḥpiśācabhūtāśca sarve haimavatāḥ smṛtāḥ / hemakūṭe ca gandharvā vijñeyāḥ sāpsarogaṇāḥ // sarve nāgāśca niṣadhe śeṣavāsukitakṣakāḥ / mahāmerau trayastriṁśad jñeyā devagaṇāstathā // nīle tu vaiḍūryamaye siddhā brahmarṣayastathā / daityānāṁ dānavānāñca śvetaparvata iṣyate // pitaraścāpi vijñeyā śṛṅgavantaṁ samāśritāḥ / ityete parvatāḥ śreṣṭhā divyāvāsāḥ prakīrtitāḥ // teṣāṁ kakṣāvibhāgaśca jambūdvīpe bhavedayam /

Yakṣas, Guhyakas, followers of Kubera (*lit.* the giver of wealth), Rākṣasas, Bhūtas and Piśācas who live in the best mountain Kailāsa included in the Himālayas, are known as dwellers of the latter mountain. Gandharvas, Apsārasas and Gaṇas are known to live in the Hemakūṭa. In the Niṣadha [mountains] live all the Nāgas (Serpents) such as Śeṣa, Vāsuki and Takṣaka. The thirty-three group of gods dwell in the great [Mountain] Meru, and Siddhas and Brahmarṣis in the Blue [mountain] full of *lapis lazuli*. The White mountain is the above of Daityas and Dānavas while Pitṛs resort to the Śṛṅgavat [mountain]. These are the best

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25-26 (b.XIII.22-27; G.22-27). 27-32 (B.XII. 28-32; G. 28-32). 1. BG. तु निर्वृत्तं. 2. C. गतौ येषां. 3. C. सिद्धब्रह्मर्षयस्तथा.

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mountains where gods and demigods dwell. With reference to the Zonal division they should be [placed] in Jambūdvīpa [where these mountains exist].

• MOVEMENT OF GODS •

तेषां तु चेष्टितं कार्यं स्वैः स्वैः कर्मपराक्रमैः ।। 32 ।। परिच्छेदविशेषस्तु तेषां मानुषलोकवत्।
तेषान्त्वनिमिषत्वं यत्तन्नं कार्यं प्रयोक्तृभिः। इह भावा रसाश्चैव दृष्टावेव प्रतिष्ठिताः।। 34 ।।
दृष्ट्या हि सूचितो भावः पुनरङ्गैर्विभाव्यते। एवं कक्षाविभागस्तु मया प्रोक्ता द्विजोत्तमाः।। 35 ।।
teṣāṁ tu ceṣṭitaṁ kāryaṁ svaiḥ svaiḥ karmaparākramaiḥ // paricchedaviśeṣastu teṣāṁ mānuṣalokavat / teṣāntvanimiṣatvaṁ yattannaṁ kāryaṁ prayoktṛbhiḥ / iha bhāvā rasāścaiva dṛṣṭāveva pratiṣṭhitāḥ // dṛṣṭyā hi sūcito bhāvaḥ punaraṅgairvibhāvyate / evaṁ kakṣāvibhāgastu mayā proktā dvijottamāḥ //

Their efforts and exploits should be represented (*lit.* made) according to their habits and powers, but their costumes and make-up should be like that of human beings. All the States of gods are to be made human. Hence, they should not be represented (*lit.* made) as winkless [which they traditionally are]. For the States and the Sentiments [in a play] depend on Glances. And the States are [first] indicated by Glances and then represented by gestures and postures (*lit.* by limbs). This is all about the Zonal division.

• FOR LOCAL USAGES •

पुनश्चैव प्रवक्ष्यामि प्रवृत्तीनां तु लक्षणम्।
चतुर्विधा प्रवृत्तिश्च प्रोक्ता नाट्यप्रयोगतः। आवन्ती दाक्षिणात्या च पाञ्चाली चौड्रमागधी।। 36 ।।
punaścaiva pravakṣyāmi pravṛttīnāṁ tu lakṣaṇam / caturvidhā pravṛttiśca proktā nāṭyaprayogataḥ / āvantī dākṣiṇātyā ca pāñcālī cauḍramāgadhī //

I shall now resume the description of the Local Usages *(pravṛtti)* which according to experts in drama are four : Āvantī, Dakṣiṇātyā, Pāñcālī *(pāñcāla-madhyamā)* and *Oḍra-Māgadhi*[1].

अत्राह–प्रवृत्तिरिति कस्मादिति। उच्यते–पृथिव्यां नानादेशवेषभाषाचारा वार्ताः [1]प्रख्यापयन्तीति प्रवृत्तिः। वृत्तिश्च निवेदने। अत्राह–यथा पृथिव्यां बहवो देशाः सन्ति, कथमासाञ्चतुर्विधत्वमुपपन्नं, समानलक्षणश्चासां प्रयोगः। उच्यते–सत्यमेतत् समानलक्षणः प्रयोगः किन्तु नाना देशवेषभाषाचारो लोक इति कृत्वा [2]लोकानुमतेन वृत्तिसंश्रितस्य नाट्यस्य मया चतुर्विधत्वमभिहितम् [।] भारती–सात्त्वती–कैशिक्यारभटी–[3]वृत्ति–संश्रितेषु प्रयोगेषु अभिरता देशाः, यतः प्रवृत्तिचतुष्टयमभिनिवृत्तं, प्रयोगश्चोत्पादितः।

[Now comes the question] : Why is [*lit.* called] *pravṛtti* (report) [of the Local Usages)? [In answer to this] it is said that *pravṛtti* is so called because it gives us proper information regarding costumes, languages, and manner in different countries of the world. *Vṛtti* means 'information'. There are many countries in this world. Hence it is asked, "How a fourfold division of these (*i.e.* the four

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33-36 (B.XIII. 33-38; G.33-38) 1. Bḍ प्रख्यापयति, BC. ख्यापयति. 2. C लोकानुमतेऽनुवृत्ति. 3. BG. वृत्तिसंश्रितैश्च प्रयोगैरभिहिताः, Bḍ Gg. वृत्तिसंश्रितेषु प्रयोगेषु, Bḍ. C. add अमीषु प्रयोगेषु.

1. The passage following this till the beginning of 37 is in prose.

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pravṛttis) [can be justified? For an observance of all these *pravṛttis* has common characteristics." [In reply] it has been said, "It is true that their observance has common characteristics; but as people have different native countries, costumes, languages and manners, I have prescribed a fourfold classification of the dramatic performance attached to [four] different Styles. [Different] countries are attached to performance which relate to the Styles such as the Verbal *(bhāratī)*, the Grand *(sāttvatī)*, the Graceful *(kaiśiki)* and the Violent *(ārabhati)*. Because of this the four Local Usages develop, and performances [following them] originate.

तत्र दाक्षिणात्यास्तावत् बहुनृत्तगीतवाद्या कैशिकीप्रायाः चतुरमधुरललिताङ्गाभिनयाश्च। तद्यथा–

• DĀKṢIṆĀTYĀ LOCAL USAGE •

Now [it is said] in this connexion *(lit.* there) that the Southern [countries] favour various kinds of dance, song and instrumental music, an abundance of the Graceful *(kaiśiki)* Style, and clever and graceful gestures. They are as follows :

महेन्द्रो मलयः सह्यो [1]मेकलः [2]कालपञ्जरः। एतेषु ये श्रिता देशाः स ज्ञेयो दक्षिणापथः॥ 37॥
mahendro malayaḥ sahyo mekalaḥ kālapañjaraḥ / eteṣu ye śritā deśāḥ sa jñeyo dakṣiṇāpathaḥ //

Countries adjacent to mountains named the Mahendra, the Malaya, the Sahya, the Mekala[1] and the Kālapañjara[2], are known as the Dākṣiṇāpatha (Deccan).

कोसलास्तोसलाश्चैव कलिङ्गा [3]एव मोसलाः। [4]द्रमिडान्ध्रमहावैण्णा ये चैव वानवासिकाः॥ 38॥
दक्षिणस्य समुद्रस्य तथा विन्ध्यस्य चान्तरे। ये देशाः संश्रितास्तेषु दाक्षिणात्या तु नित्यशः॥ 39॥
kosalāstosalāścaiva kaliṅgā eva mosalāḥ / dramiḍāndhramahāvaiṇṇā ye caiva vānavāsikāḥ // dakṣiṇasya samudrasya tathā vindhyasya cāntare / ye deśāḥ saṁśritāsteṣu dākṣiṇātyā tu nityaśaḥ //

Kosala, Tosala[3], Kaliṅga, Mosala[4] and countries like Dramiḍa, Andhra, Mahāvaiṇṇā[5] and Vanavāsika which lie between the Southern Ocean and Vindhya [mountain] are always to take to the Dākṣiṇātya Local Usage.[6]

• ĀVANTI LOCAL USAGE •

[5]आवन्तिका वैदिशिकाः सौराष्ट्रा मालवास्तथा। सैन्धवास्त्वथ सौवीरा [6]आनर्ताः सार्बुदेयकाः॥ 40॥
दाशार्णास्त्रैपुराश्चैव तथा वै [7]मार्तिकावताः। कुर्वन्त्यावन्तिकीमेते प्रवृत्तिं नित्यमेव तु॥ 41॥

37 (B.XIII.39; G.39). 38-39 (B.XIII. 40-41; G.40-41). 40-41 (B.XI.42-43; G. 42-43). 1. C. मेखक:. 2. C. कालपङ्गर:; G. पालपिङ्गर:, B. पालमङ्गर:. 3. Bc. एव मोसला:, Gp. एव मोशला:, G. यवनोशला:. 4. Gp. महावेष्णा, C.महाराष्ट्रावेष्णा, B. महाराष्ट्र वैष्णा. 5. G. आवर्तका. 6. C. आवर्ता. 7. G. वर्तिकावता.

1. For Mekala see the Buddhacarita XI. 31.
2. Kālapañjara seems to be same as modern Kāliñjara (=Kālapiñjara); *piñjara* is a variant of *pañjara;* see Paia-saddhamahaṇṇavo, *sub voce.*
3. Aśoka's Tosali.
4. Older name of Masulipaṭṭanam in Andhra.
5. Mahā-veṇṇā, a Skt. name of Kṛṣṇa-veṇṇā river. The name indicates the attached river-valley.
6. Geographical names mentioned in this passage and the passages that follow, are mostly to be met with in the Purāṇas (sometimes with variant readings). For a discussion on the same see D.C. Sircar, Text of the Puranic Lists of Peoples' (IHQ, Vol. XXI, 1945, pp. 227-314).

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āvantikā vaidiśikāḥ saurāṣṭrā mālavāstathā / saindhavāstvatha sauvīrā ānartāḥ sārbudeyakāḥ // dāśārṇāstraipurāścaiva tathā vai mārtikāvatāḥ / kurvantyāvantikīmete pravṛttiṁ nityameva tu //

Avantī, Vidiśā, Saurāṣṭra, Mālava, Sindhu, Sauvīra, Ānarta[1], Arvudeya[2], Daśārṇa, Tripura, and Mṛttikāvat[3] always take to the Āvantī Local Usage.

सात्त्वतीं कैशिकीं चैव वृत्तिमेते समाश्रिताः। भवेत् प्रयोगो [1]नान्यत्र स च कार्यः प्रयोक्तृभिः।। 42।।

sāttvatīṁ kaiśikīṁ caiva vṛttimete samāśritāḥ / bhavet prayogo nānyatra sa ca kāryaḥ prayoktṛbhiḥ //

This Local Usage depends on the Grand (*sāttvatī*) and the Graceful *(kaiśikī)* Styles. Hence, these should be used in plays and should be adopted by the producers [related to the area].

• OḌRA-MĀGADHĪ LOCAL USAGE •

अष्टा वङ्गा[2] [उत्]-कलिङ्गा वत्साश्चैवौड्रमागधाः। पौण्ड्रा [3]नेपालकाश्चैव अन्तर्गिरिबहिर्गिराः।। 43।।

तथा [4]प्रवङ्गमाहेन्द्रमलदामलवर्तकाः। ब्रह्मोत्तरप्रभृतयो भार्गवा मार्गवास्तथा।। 44।।

प्राग्ज्योतिषाः पुलिन्दाश्च वैदेहास्ताम्रलिप्तकाः। [5]प्राङ्गप्रभृतयश्चैव युञ्जन्ति चौड्रमागधीम्।। 45।।

aśa vaṅgā [ut]-kaliṅgā vatsāścaivauḍramāgadhāḥ / pauṇḍrā nepālakāścaiva antargiribahirgirāḥ // tathā pravaṅgamāhendramaladāmalavartakāḥ / brahmottaraprabhṛtayo bhārgavā mārgavāstathā // prāgjyotiṣāḥ pulindāśca vaidehāstāmraliptakāḥ / prāṅgaprabhṛtayaścaiva yuñjanti cauḍramāgadhīm //

Eastern [countries such as] Aṅga, Vaṅga, [Ut]kaliṅga,[4] Vatsa, Oḍra- Magadha, Puṇḍra, Nepāla, Antargiri, Bahirgiri, Pravaṅga[5], Māhendra, Malada[6], Mallavartaka,[7] Brahmottara (Suhmottara),[8] Bhārgava[9], Mārgava[10], Prāgjyotiṣa, Pulinda, Videha, Tāmralipta, and Prāṅga[11] adopt the Local Usage known as the Oḍra-Magadhī.

अन्येऽपि देशाः प्राच्या ये पुराणे संप्रकीर्तिताः।
तेषु प्रयुज्यते त्वेषा प्रवृत्तिश्चौड्रमागधी। [भारतीं कैशिकीं चैव वृत्तिमेषा समाश्रिता।][6] ।। 46।।

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42 (B.XIII.44; G.44). 43-45 (B.XIII.45-47; G.45-47). 46 (B.XIII. 48; G.48). 1. Bḍ. नाट्ये च. 2. Mss. कलिङ्गाश्च. 3. G. नैपालिकाः. 4. G. प्रवङ्गमाग्नेया, Gp. वङ्गसमा ज्ञेया. 5. G. प्राच्य प्रभृतयः, C. प्रांशुप्रवृत्तयः. 6. For the justificiation of this restoration see Introduction to the text.

1. Ānarta was probably N. Kathiawar peninsula.
2. Arvuda or modern Ābu in Rājpūtānā is probably meant by this name.
3. Sometimes indentified with Mertā in Rājasthān. See JAS. Vol. XVII, pp. 180-181.
4. Utkaliṅga is the older name of the later Utkala. This occurs in the Brahma Purāṇa.
5. The region beyond Vaṅga. .
6. Maladā may be modern Maldah Distict of W. Bengal.
7. Mallavartaka may be modern *Mallabhum* (Bankura in W. Bengal).
8. For Brahmottara see Viśvabhāratī Patrikā, Vol. IV, pp. 250ff.
9. Bhārgava remains unidentified.
10. Mārgava remains unidentified.
11. The region beyond Aṅga.

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anye'pi deśāḥ prācyā ye purāṇe samprakīrtitāḥ / teṣu prayujyate tveṣā pravṛttiścauḍramāgadhī / bhāratīṁ kaiśikīṁ caiva vṛttimeṣā samāśritā //

In relation also to other countries known in the Purāṇas belonging to the East, the Oḍra-Māgadhī Local Usage is applied. [This local Usage depends on the Verbal *(bhārati)* and the graceful *(kaiśikī)* Styles.][1]

• PĀÑCĀLĪ LOCAL USAGE •

पाञ्चाला सौरसेनाश्च काश्मीरा हास्तिनापुराः। बाह्लीका [1]शा [ल्व-] का-श्चैव मद्रकौशीनरास्तथा ॥47॥

हिमवत्संश्रिता ये तु गङ्गायाश्चोत्तरां दिशम्। ये श्रिता वै जनपदास्तेषु पाञ्चालमध्यमा[2] ॥48॥

pāñcālā saurasenāśca kāśmīrā hāstināpurāḥ / bāhlīkā śā [lva-]kā-ścaiva madrakauśīnarāstathā // himavatsaṁśritā ye tu gaṅgāyāścottarāṁ diśam / ye śritā vai janapadāsteṣu pāñcālamadhyamā //

Countries such as Pañcāla, Śūrasena, Kāśmīra, Hastināpura, Vālhīkā, Śālvakā,[2] Madra and Uśīnara which are contiguous either to the Himālayas or to the Northern bank of the Ganges, take to the Pāñcālī (Pāñcāla-madhyamā) Local Usage.

पाञ्चालमध्यमायां तु सात्त्वत्यारभटी [3]स्मृता। प्रयोगस्त्वल्पगीतार्थ आविद्धगतिविक्रमः ॥49॥

pāñcālamadhyamāyāṁ tu sāttvatyārabhaṭī smṛtā / prayogastvalpagītārtha āviddhagativikramaḥ //

In this Usage the Grand and the Violent Styles are known [to predominate]. The application of these means paucity of song, and excessive movement and extraordinary Gaits and steps.

• TWO FOLD ENTRANCE IN OBSERVING LOCAL USAGES •

द्विधा क्रिया भवत्यासां रङ्गपीठपरिक्रमे। प्रदक्षिणप्रवेशा च तथा चाप्यप्रदक्षिणा ॥50॥

dvidhā kriyā bhavatyāsāṁ raṅgapīṭhaparikrame / pradakṣiṇapraveśā ca tathā cāpyapradakṣiṇā //

In going about on the stage the Local Usages, will operate in two ways, *viz.* by entering from the right and by entering from the left.

आवन्ती दाक्षिणात्या च प्रदक्षिणपरिक्रमे। अपसव्यप्रवेशा तु पाञ्चाली चौड्रमागधी ॥51॥

āvantī dākṣiṇātyā ca pradakṣiṇaparikrame / apasavyapraveśā tu pāñcālī cauḍramāgadhī //

In the Āvantī and the Dākṣinātyā Local Usages the going about [on the stage]

47-48 (B.XIII. 49-50; G.50-51). 49 (B.XIII. 51; G.49). 50 (B.XIII.51; G.52). 51 (B.XIII.53; G.53).

1. C. शल्यकाश्चैव, Gd. शाकलाश्चैव, G. शाकुनस्तथा, Bḍ. शाल्यका. 2. C. मध्यमाः. 3. C. श्रिताः.

1. This is from a conjectural restoration.
2. The reading Śalyaka of some mss. may be a variant of Śālvaka. As in the Purāṇas an expression like *śālvāḥ śākalavāsinaḥ* is met with, Śālvas or Śālvakas might have been the name of a tribe residing in the ancient Śākala region. See Pāṇini. IV, 2, 135. 169, 173 and Mbh. Bhīṣma 10.3.

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will be from the right, and in the Pāñcālī and the Oḍra-Māgadhī it will be from the left.

आवन्त्यां दाक्षिणात्यायां [1]योज्यं द्वारमथोत्तरम्। पाञ्चाल्यामौड्रमागध्यां योज्यं द्वारन्तु दक्षिणम्।। 52।।

āvantyāṁ dākṣiṇātyāyāṁ yojyaṁ dvāramathottaram/pāñcālyāmauḍramāgadhyāṁ yojyaṁ dvārantu dakṣiṇam//

In the case of the Āvanti and the Dākṣinātyā Locai Usages the door to be used in entering should be the Northern one, while in case of the Pāñcālī and Oḍra-Māgadhī Local Usages the Southern door should be used.

• LOCAL USAGES THE DOOR TO BE USED •

एकीभूताः पुनश्चैताः प्रयोक्तव्याः प्रयोक्तृभिः। [2]पर्षदं देशं कालञ्चाप्यर्थयुक्तिमवेक्ष्य च।। 53।।

ekībhūtāḥ punaścaitāḥ prayoktavyāḥ prayoktṛbhiḥ/parṣadaṁ deśaṁ kālañcāpyarthayuktimavekṣya ca//

But in view of the special assembly, place, occasion as expression of meaning these rules may be combined (*lit.* be made into one).

[3]येषु देशेषु या पूर्वं प्रवृत्तिः परिकीर्तिता। तद्वृत्तिकानि रूपाणि तेषु तज्ज्ञः प्रयोजयेत[4]।। 54।।

yeṣu deśeṣu yā pūrvaṁ pravṛttiḥ parikīrtitā/tadvṛttikāni rūpāṇi teṣu tajjñaḥ prayojayeta//

Experts should produce their plays in Styles which have been prescribed before for the Local Usages in different countries[1].

• TWO GENERAL TYPES OF PLAY •

प्रयोगो द्विविधश्चैव विज्ञेयो नाटकाश्रयः। सुकुमारस्तथाऽऽविद्धो नाट्ययुक्तिसमाश्रयः।। 55।।

prayogo dvividhaścaiva vijñeyo nāṭakāśrayaḥ/sukumārastathā"viddho nāṭyayuktisamāśrayaḥ//

The production of a play in conformity with the rules of dramatic practice is of two types : delicate *(sukumāra)* and energetic *(āviddha)*.

• THE VIOLENT TYPE •

[5]सत्त्वाविद्धाङ्गहारन्तु छेद्यभेद्याहवात्मकम्। मायेन्द्रजालबहुलं [6]पुस्तनेपथ्यसंयुतम्।। 56।।
पुरुषैर्बहुभिर्युक्तमल्पस्त्रीकं तथैव च। सात्त्वत्यारभटीप्रायं[7] नाट्यमाविद्धसंज्ञितम्।। 57।।

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52 (B.XIII.54; G.54). 53. (B. XIII. 55; G. 55) 54 (B. XIII. 56; G. 56). 55 (B.XIII. 59; G.59). 56-57 (B.XIII. 60-61; G.60-61). 1. B. पार्श्वद्वार०. 2. C. वर्षज्ञ देशज्ञाप्यर्थयुक्तिं कालमवेक्ष्य, G. पार्षदं देशकालौ चाप्यर्थ०. 3. GB. येषु देशेषु च या कार्या प्रवृत्तिः, 4. BC.G. add एकीभूताः पुनस्त्वेता नाटकादौ (C. गानकादौ) भवन्ति हि। अवेक्ष्य वृत्तिबाहुल्यं तत्तत्कर्मसमाचरेत्।। सार्थे बाहुल्यमेकस्य शेषाणामथ बुद्धिमान्।। येषामन्यस्य बाहुल्यं प्रवृत्तिं पूरयेत्तदा. 5. G.B. यत्त्वाविद्धा०, तत्राविद्धा०. 6. C. पुंसोनेपथ्य०. 7. C. ०भटीयुक्तं.

1. B.G. add one couplet which in translation is "In musical plays (*gānakādi*) these rules should be simplified. One should produce them (*lit.* practice those acts) in disregard of the multiplicity of Local Usages." But this seems to be spurious.

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sattvāviddhāṅgahārantu chedyabhedyāhavātmakam / māyendrajālabahulaṁ pustanepathyasaṁyutam // puruṣairbahubhiryuktamalpastrīkaṁ tathaiva ca / sāttvatyārabhaṭīprāyaṁ nāṭyamāviddhasaṁjñitam //

The play which requires energetics *(āviddha)* gestures and dance movements *(aṅgahāra)* to represent, cutting, piercing and challenging, and contains the use of magic and occult powers as well as artificial objects and make-up, and has more men and less women [among its *dramatics personae*] and applies [in its production] mostly the Grand and the violent Styles, is of the energetics type.

डिमः समवकारश्च व्यायोगेहामृगौ तथा। एतान्याविद्धसंज्ञानि विज्ञेयानि प्रयोक्तृभिः।। 58।।

ḍimaḥ samavakāraśca vyāyogehāmṛgau tathā / etānyāviddhasaṁjñāni vijñeyāni prayoktṛbhiḥ //

According to the [expert] producers, [plays of] the Ḍima, the Samavakāra, the Vyāyoga and the Īhāmṛga [classes] are known to be of the energetics type.

एषां प्रयोगः कर्तव्यो [1]दैत्यदानवराक्षसैः। उद्धता ये च पुरुषाः शौर्यवीर्यबलान्विताः।। 59।।

eṣāṁ prayogaḥ kartavyo daityadānavarākṣasaiḥ / uddhatā ye ca puruṣāḥ śauryavīryabalānvitāḥ //

Production of a play of this type should be made by [an impersonation of] gods, Danavas and Rākṣasas who are majestic and haughty, and have heroism, energy and strength.

• THE DELICATE TYPE •

नाटकं सप्रकरणं भाणो वीथ्यङ्कनाटिके। सुकुमारप्रयोगाणि[2] मानुषेष्वाश्रितानि तु।। 60।।

nāṭakaṁ saprakaraṇaṁ bhāṇo vīthyaṅkanāṭike / sukumāraprayogāṇi mānuṣeṣvāśritāni tu //

The Nāṭaka, the Prakaraṇa, the Vīthī and the Aṅka are plays of the delicate type, and they depend [for their production] [on an impersonation of] human beings only.

• TWO PRACTICE •

धर्मी या द्विविधा प्रोक्ता मया पूर्वं द्विजोत्तमाः। लौकिकी नाट्यधर्मी च तयोर्वक्ष्यामि लक्षणम्।।61।।

dharmī yā dvividhā proktā mayā pūrvaṁ dvijottamāḥ / laukikī nāṭyadharmī ca tayorvakṣyāmi lakṣaṇam //

I shall now define (*lit.* relate the characteristics of) the two Practices *(dharmī)* which have been mentioned before.

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58 (B.XIII. 62; G.62). 59 (B.XIII.63; G.63). 60 (B. XIII.64; G.64). 61 (B.XIII. 70; G.65). 1. B. देव०. 2. B. repeats here 11, and B.G. add अथ बाह्यप्रयोगे तु प्रैक्षागृहविवर्जिते। विदिक्ष्वपि भवेदङ्गं कदाचिद् भर्तुराज्ञया। पृष्ठे कृत्वास्य कुतपं नाट्यं युङ्क्ते यतो मुखं भरतः। सा पूर्वा मन्तव्या प्रयोगकाले तु नाट्यज्ञैः।। द्वाराणि षट् चैव भवन्ति चास्य रङ्गस्य दिग्भागविनिश्चितानि। नाट्य-प्रयोगेन खलु प्रवेशे प्राच्यां प्रतीच्यां च दिशि प्रवेशः। विधान्यमुत्क्रम्य यथात्र रङ्गे विना प्रमाणाद्विदिशः प्रयोगे। द्वारन्तु यस्मात् समृदङ्गभाण्डं प्राचीं दिशं तां मनसाऽध्यवस्येत्।। वयोऽनुरूपः प्रथमं तु वेषो वेषानुरूपश्च गतिप्रचारः। गतिप्रचारानुगतं च पाठ्यं पाठ्यानुरूपोऽभिनयश्च कार्यः.

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• REALISTIC PRACTICE •

स्वभावभावोपगतं शुद्धं त्वविकृतं तथा। लोकवार्ताक्रियोपेतमङ्गलीलाविवर्जितम्।। 62।।
स्वभावाभिनयोपेतं नानास्त्रीपुरुषाश्रयम्। यदीदृशं भवेन्नाट्यं लोकधर्मी तु सा स्मृता।। 63।।

svabhāvabhāvopagataṁ śuddhaṁ tvavikṛtaṁ tathā /lokavārtākriyopetamaṁgalīlāvivarjitam // svabhāvābhinayopetaṁ nānāstrīpuruṣāśrayam / yadīdṛśaṁ bhavennāṭyaṁ lokadharmī tu sā smṛtā //

If a play depends on natural behaviour [in its characters] and is simple and not artificial, and has in its [plot] profession and activities of the people and has [simple acting and] no playful flourish of limbs and depends on men and women of different types, it is called Realistic *(lokadharmī)*[1].

• CONVENTIONAL PRACTICE •

[1]अतिवाक्यक्रियोपेतमतिसत्त्वातिभाषितम्। लीलाङ्गहाराभिनयं नाट्यलक्षणलक्षितम्।। 64।।
स्वरालङ्कारसंयुक्तं [स्वः]-स्वर्भूपुरुषाश्रयम्[2]। यदीदृशं भवेन्नाट्यं नाट्यधर्मी तु सा स्मृता।। 65।।

ativākyakriyopetamatisattvātibhāṣitam/ līlāṅgahārābhinayaṁ nāṭyalakṣaṇalakṣitam // svarālaṅkārasaṁyuktaṁ [svaḥ]-svarbhūpuruṣāśrayam / yadīdṛśaṁ bhavennāṭyaṁ nāṭyadharmī tu sā smṛtā //

If a play modifies a traditional story, introduces supernatural powers, disregards the usual practice about the use of languages, and requires acting with graceful Aṅghāras, and possesses characteristics of dance, and requires conventional enunciation and is dependent on a heavenly scene and heaven-born males, it is to be known as Conventional.[2]

[3]लोके प्रसिद्धं द्रव्यन्तु यदा नाट्ये प्रयुज्यते। [4]मूर्तिमत् [5]साभिलाषं च नाट्यधर्मी तु सा स्मृता।। 66।।

lokeprasiddhaṁ dravyantu yadā nāṭye prayujyate / mūrtimat sābhilāṣaṁ ca nāṭyadharmī tu sā smṛtā //

If anything not admitted as real by people is invested in a play with a corpol from and speech the practice is [also] called Conventional *(nāṭyadharmī)*[3].

[6]आसन्नोक्तंतु यद्वाक्यं न शृण्वन्ति परस्परम्। अनुक्तं श्रूयते वाक्यं नाट्यधर्मी तु सा स्मृता।। 67।।

āsannoktaṁtu yadvākyaṁ na śṛṇvanti parasparam / anuktaṁ śrūyate vākyaṁ nāṭyadharmī tu sā smṛtā //

[The practice in according to which persons are supposed] not to hear words

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62-63 (B.XIII. 71-72; G.66-67). 64-66 (B.XIII.73-75; G.68-70). 67 (B.XIII. 76; G.71). 1. C. अतिसत्त्व०; Ckh. अतिवाक्यं. 2. C. ०मस्वर्भूपुरुषाश्रयम्. G. अश्वस्थपुरुषाश्रयम्. 3. C. लोकप्रसिद्धं, B. लोके यदभियोज्यं च पदमेवोपयुज्यते, G. लोके यदभियोज्यं तु भद्रमत्रोपयुज्यते. 4. C. वृत्तिमत्. 5. Gp. साभिलाषं, GC. साभिलाषञ्च. 6. G. अत्रोक्तं चैव.

1. For a discussion on Dharmīs see V. Raghavan, Nāṭya Dharmī and Loka Dharmī (Idealism and Realism of Bharata's Stage), Journal of Oriental Researches, Madras, Vol. pp. 359-375.
2. I accept Ag's interpretation.
3. An instance of this is the personification of the Bhramaśāpa in Māyāpuṣpaka (Ag.)

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uttered in proximity, or to hear what has not been uttered at all, is [also] called Conventional.

शैलयानविमानानि चर्मवर्मायुधध्वजाः। मूर्तिमन्तः प्रयुज्यन्ते नाट्यधर्मी तु सा स्मृता॥ 68॥
śailayānavimānāni carmavarmāyudhadhvajāḥ / mūrtimantaḥ prayujyante nāṭyadharmī tu sā smṛtā /

If objects like a hill, a conveyance, an aerial car, a shield, an armour, a weapon or a banner-staff are made to appear on the stage (*lit.* are used) in [human] form, it is known as an [instance of] Conventional Practice.

य एकां भूमिकां कृत्वा कुर्वीतैकान्तरेऽपराम्। कौशल्यादेककत्वाद्वा नाट्यधर्मीति सा स्मृता॥ 69॥
ya ekāṁ bhūmikāṁ kṛtvā kurvītaikāntare'parām / kauśalyādekakatvādvā nāṭyadharmīti sā smṛtā //

If after appearing in role, one assumes a different role [in the same play], on account of his being an expert in both the cases or being the sole actor available for both the roles, it is known to be an instance of Conventional Practice.

याऽगम्या प्रमदा भूत्वा गम्याभूमिषु युज्यते। गम्याभूमिष्वगम्या वा नाट्यधर्मी तु सा स्मृता॥ 70॥
yā'gamyā pramadā bhūtvā gamyābhūmiṣu yujyate / gamyābhūmiṣvagamyā vā nāṭyadharmī tu sā smṛtā /

If a woman for whom marital connexion with a particular person in actual life is forbidden by the Śāstras is made to appear in a play in the role of women with whom such connexion is permitted, it becomes an instance of Conventional Practice. The same will be the result if the situation in the above case is reversed.

ललितैरङ्गविन्यासैस्तथोत्क्षिप्तपदक्रमैः। नृत्यते गम्यते यच्च नाट्यधर्मी तु सा स्मृता॥ 71॥
lalitairaṅgavinyāsaistathotkṣiptapadakramaiḥ / nṛtyate gamyate yacca nāṭyadharmī tu sā smṛtā //

That, [in a play instead of simple walking] one dances or goes with graceful movement of limbs as well as with similarly made steps, is known as Conventional Practice.

योऽयं स्वभावो लोकस्य सुखदुःखक्रियात्मकः। सोऽङ्गाभिनयसंयुक्तो नाट्यधर्मी तु सा स्मृता[1]॥ 72॥
yo'yaṁ svabhāvo lokasya sukhaduḥkhakriyātmakaḥ / so'ṅgābhinayasaṁyukto nāṭyadharmī tu sā smṛtā //

If the [ordinary] human nature which has acts of joys and sorrow as its essence (*lit.* soul) is represented by (*lit.* combined with) [special] gesture, it becomes [an instance of] the Conventional Practice.

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68 (B.XIII.77; G.72). 69 (B.XIII. 78; G. om.). 70 (B.XIII.79; G. om.). 71 (B.XIII. 80; G.73). 72 (B.XIII. 81; G.74). 1. B. add यश्चेतिहासवेदार्थो ब्रह्मणा समुदाहृतः। दिव्यमानुषरत्यर्थं नाट्यधर्मी तु सा स्मृता.

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यश्च कक्षाविभागोऽयं नानाविधिसमाश्रितः। रङ्गपीठगतः प्रोक्तो नाट्यधर्मी तु सा भवेत्।। 73।।
yaśca kakṣāvibhāgo'yaṁ nānāvidhisamāśritaḥ / raṅgapīṭhagataḥ prokto nāṭyadharmī tu sā bhavet //

The Zonal division on the stage, which observes (*lit.* depends on) many rules, is also [an instance of] Conventional Practice.

नाट्यधर्मीप्रवृत्तं हि सदा नाट्यं प्रयोजयेत्। न ह्यङ्गाभिनयात् किञ्चिदृते [1]रागः प्रवर्तते।। 74।।
nāṭyadharmīpravṛttaṁ hi sadā nāṭyaṁ prayojayet / na hyaṅgābhinayāt kiñcidṛte rāgaḥ pravartate //

A play should always be produced with the conventional movements [of limbs] for, without acting through the [use of] Gestures etc. [by the actors] no feeling is evoked in [the spectators].

सर्वस्य सहजो भावः सर्वो [2]ह्यभिनयार्थजः। [3]अङ्गालङ्कारचेष्टा तु नाट्यधर्मी प्रकीर्तिता।। 75।।
sarvasya sahajo bhāvaḥ sarvo hyabhinayārthajaḥ / aṅgālaṅkāraceṣṭā tu nāṭyadharmī prakīrtitā //

The States are natural to all [persons] in a play and all the gestures [in connexion with them are used] from a particular necessity; [hence] decorative movements of limbs [in producing a play] have been considered as [an instance of] Conventional Practice.

एवं कक्षाविभागस्तु [4]धर्मी युक्तय एव च। विज्ञेया नाट्यतत्त्वज्ञैः प्रयोक्तव्याश्च तत्त्वतः।। 76।।
evaṁ kakṣāvibhāgastu dharmī yuktaya eva ca / vijñeyā nāṭyatattvajñaiḥ prayoktavyāśca tattvataḥ //

So much about the Zonal Division, [the two] Practices and the [four] Local Usages. Experts in dramatic production should know these and put them properly into practice.

उक्तो [5]मयाऽङ्गाभिनया यथाव[6]च्छाखाकृतो [7]यश्च [8]कृतोऽङ्गहारः। पुनश्च वाक्याभिनयं यथावद् वक्ष्ये स्वरव्यञ्जनवर्णयुक्तम्।। 77।।
ukto mayā'ṅgābhinayā yathāva-cchākhākṛto yaśca kṛto'ṅgahāraḥ / punaśca vākyābhinayaṁ yathāvad vakṣye svaravyañjanavarṇayuktam //

I have described properly the Histrionic Representation by the Śākhā and by Aṅgahāras. I shall afterwards speak similarly about the Representation depending on Word which consist of vowel and consonantal sounds.

।। इति श्रीमामाहेश्वराभिनवगुप्ताचार्यविरचितायामभिनवभारत्यां नाट्यवेदविवृतौ
वागभिनयेछन्दविधानोऽध्यायश्चतुर्दशः समाप्तिमगमत्।।

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73 (B.XIII. 83; G.75) 74 (B.XIII. 84; G.76). 75 (B.XIII.85; G.77). 76 (B.XII. 86; G.78). 77 (B.XIII. 87; G.79. 1. C. नाट्यं. 2. G. अभिनयोत्थितः. 3. C. अङ्गालङ्कार चेष्टाभिर्नाट्यं. 4. C. धर्मयुक्ताः प्रकीर्तिताः. 5. B. मयेहाभिनयो 6. G. शाखाकृतो. 7. B. यस्तु. 8. B. कृतोऽङ्गहारैः, C. कृताङ्गहारैः.

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।। इति भारतीये नाट्यशास्त्रे वागभिनये छन्दोधानम् नाम चतुर्दशोऽध्यायः ।।14।।

// iti bhāratīye nāṭyaśāstre vāgabhinaye chandodhānam nāma caturdaśo'dhyāyaḥ //

Here ends Chapter XIV of Bharata's Nāṭyaśāstra, which treats of the Zones and Local Usages

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पञ्चदशोऽध्यायः (15)

वाचिकाभिनये छन्दोविभागः

Chapter - XV

VERBAL REPRESENTATION AND PROSODY

• THE ACTOR'S SPEECH •

यो वागभिनयः प्रोक्तो मया पूर्वं द्विजोत्तमाः। लक्षणं तस्य वक्ष्यामि स्वरव्यञ्जनसंभवम्॥ 1॥

yo vāgabhinayaḥ prokto mayā pūrvaṁ dvijottamāḥ / lakṣaṇaṁ tasya vakṣyāmi svaravyañjanasaṁbhavam //

O the best of Brahmins, I shall now speak about the nature (*lit.* characteristics of) the Verbal Representation which has been mentioned before[1] and which relates to (*lit.* arises from) vowels and consonants.

• IMPORTANCE OF SPEECH IN DRAMA •

वाचि यत्नस्तु कर्तव्यो [1]नाट्यस्येषा तनुः स्मृता। [2]अङ्गनेपथ्यसत्त्वानि वाक्यार्थं व्यञ्जयन्ति हि॥ 2॥

vāci yatnastu kartavyo nāṭyasyesā tanuḥ smṛtā / aṅganepathyasattvāni vākyārthaṁ vyañjayanti hi //

One should take care of words[2]. For these are known as the body of the dramatic art. And Gestures, Costumes and Make-up and the acting of Sattva [merely] clarify the meaning of words.

वाङ्मयानीह शास्त्राणि वाङ्निष्ठानि तथैव च। तस्माद्वाचः परं नास्ति वाग्घि सर्वस्य कारणम्॥ 3॥

vāṅmayānīha śāstrāṇi vāṅniṣṭhāni tathaiva ca / tasmādvācaḥ paraṁ nāsti vāgghi sarvasya kāraṇam /

In this world; (*lit.* here) the Śāstras are made up of words and rest on words; hence there in nothing beyond words, and words are at the source of everything.[3]

[3]नामाख्यातनिपातैरुपसर्गसमासतद्धितैर्युक्तः। [4]सन्धिविभक्तिषु युक्तो विज्ञेयो वाचिकाभिनयः॥ 4॥

1-4 (B.XIV. 1-8; C. 1-8). 1. C. नाट्यस्येयं 2. B. अङ्गनैपथ्य. 3. B. -निपातोपसर्ग.....तद्धितैर्युक्तः 4. B. सन्धिविभक्तिनियुक्तो.

1. For the four kinds of Histrionic Representation which includes the Verbal one see VI, 23.
2. This rule applies to the actors as well as to the play-wright. See Ag. on this.
3. This view is also held by Bhatṛhari (*circa* 600 A.C.) in his Vākyapadīya (Āgamakāṇḍa). See B. p. 224. footnote.

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nāmākhyātanipātairupasargasamāsataddhiteryuktaḥ / sandhivibhaktiṣu yukto vijñeyo vācikābhinayaḥ //

The Verbal representation is related to [a knowledge of] nouns *(nāma)*, verbs *(ākhyāta)*, particle *(nipāta)*, preposition *(upasarga)*, nominal suffix *(taddhita)*, compound words *(samāsa)*, euphonic combination *(sandhi)* and case-endings *(vibhakti)*.

• TWO KINDS OF RECITATION •

द्विविधं हि स्मृतं पाठ्यं संस्कृतं प्राकृतं तथा। तयोर्विभागं वक्ष्यामि यथावदनुपूर्वशः॥ 5॥
dvividhaṁ hi smṛtaṁ pāṭhyaṁ saṁskṛtaṁ prākṛtaṁ tathā / tayorvibhāgaṁ vakṣyāmi yathāvadanupūrvaśaḥ //

The Recitation *(pāṭhya)* [in a play] is known to be of two kinds : Sānskṛtika and Prākṛtika. I shall speak of their difference in due order.

• DIFFERENT ASPECTS OF RECITATION •

व्यञ्जनानि स्वराश्चैव सन्धयोऽथ विभक्तयः। नामाख्यातोपसर्गाश्च निपातस्तद्धितास्तथा॥ 6॥
एतैरङ्गविधानैस्तुः नानाधातुसमाश्रयम्। विज्ञेयं संस्कृतं पाठ्यं तद्वक्ष्यामि समासतः॥ 7॥
vyañjanāni svarāścaiva sandhayo'tha vibhaktayaḥ / nāmākhyātopasargāśca nipātastaddhitāstathā // etairaṅgavidhānaistuḥ nānādhātusamāśrayam / vijñeyaṁ saṁskṛtaṁ pāṭhyaṁ tadvakṣyāmi samāsataḥ //

[This consists of] vowels, consonants, euphonic combinations, case-endings, nouns, verbs, prepositions, particles and nominal suffixes. The Sanskritic Recitation is characterized by [a due regard to minor rules regarding these as well as] to various verbal roots. Now, I shall speak briefly about its application.

• SPEECH-SOUNDS •

अकाराद्याः स्वरा ज्ञेया औकारान्ताश्चतुर्दशः। हकारान्तानि कादीनि व्यञ्जनानि विदुर्बुधाः[1]॥ 8॥
akārādyāḥ svarā jñeyā aukārāntāścaturdaśaḥ / hakārāntāni kādīni vyañjanāni vidurbudhāḥ //

The fourteen sounds beginning with 'a' and ending in 'au', are known as vowels, and the group of sound beginning with 'ka' and ending in 'ha' are known as consonants.

तत्र स्वराश्चतुर्दश[2]–अ आ इ ई उ ऊ ऋ ॠ ऌ ॡ– ए ऐ ओ औ इति स्वरा ज्ञेयाः॥

[3]व्यञ्जनानि यथा–क ख ग घ ङ च छ ज झ ञ ट ठ ड ढ ण त थ द ध न प फ ब भ म य र ल व श ष स ह इति व्यञ्जनवर्गाः[4]॥

5-8 (B.XIV. 1-8; C. 1-8). 1. This couplet comes after इति व्यञ्जनवर्गः 2. B. adds कादीनि व्यञ्जनानि. 3. B. om. व्यञ्जनानि यथा. 4. B. adds : अष्टौ स्थानानि वर्णानामुरः कण्ठः शिरस्तथा। जिह्वामूलं च दन्ताश्च नासिकोष्ठौ च तालु च॥ अकुहविसर्जनीयानां कण्ठ्याः, इचुयशा स्तालव्याः; ऋटुरषा मूर्धन्याः, लृतुलसा दन्त्याः, उपूपमनीया ओष्ठ्याः *इत्युपध्मानीयः, *इतिजिह्वामूलीयः एते कण्ठतालव्यौ ओऔ कण्ठ्योष्ठौ, वकारो दन्त्योष्ठः ङञणनमा अनुनासिकाः विसर्जनीयस्यौरस्य इत्येके। सर्वमुखस्थानमवर्णमित्यपरे। द्वौ द्वौ वर्णौ तु वर्गाद्यौ शेषसाश्च त्रयोऽपरे। अघोषा घोषवन्तस्तु ततोऽन्ये परिकीर्तिताः.

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Vowels are fourteen in number[1]. A, ā, i, ī, u, ū, ṛ, ṝ (long), ḷṛ, ḷṝ (long) e, ai, o and au are to be known as vowels.

The group of letters beginning with 'ka', are consonants. Ka, kha, ga, gha, ṅa, ca, cha, ja, jha, ña, ṭa, ṭha, ḍa, ḍha, ṇa, ta, tha, da, dha, na, pa, pha, ba, bha, ma, ya, ra, la, va, śa, ṣa, sa and ha[2] [constitute] the group of consonants.[3]

• CONSONANTS : THEIR ARTICULATION •

वर्गे वर्गे समाख्यातौ द्वौ वर्णौ प्रागवस्थितौ। अघोषा इति ये त्वन्ये सघोषा संप्रकीर्तिता॥ 9॥[1]

varge varge samākhyātau dvau varṇau prāgavasthitau / aghoṣā iti ye tvanye saghoṣā samprakīrtitā //

The first two sounds of each group [of the stop consonants] are known as unvoiced (*aghoṣa*) and the rest [of the group] are called voiced (*ghoṣa*).[4]

एते घोषाऽघोषाः [2]कन्ठ्योष्ठ्यदन्त्यजिह्व्यानुनासिकाः। ऊष्माणस्तालव्या विसर्जनीयाश्च बोद्धव्याः॥ 10॥

ete ghoṣā'ghoṣāḥ kaṇṭhyoṣṭhyadantyajihvyānunāsikāḥ / ūṣmāṇastālavyā visarjanīyāśca boddhavyāḥ //

These [consonants] are to be classified (*lit.* known as) voiced and unvoiced, velar, labial, dental, lingual (*jihvya*)[5], nasal, sibilant, palatal and Visarjanīya.

गघङ-जझञ-डढण-दधन-बभमस्तथैव यरलवहा घोषाः। कख-चछ-टठ-तथ-पफ-[3]शषसा इति वर्गेष्वघोषाः स्युः॥ 11॥

gaghaṅa-jajhaña-ḍaḍhaṇa-dadhana-babhamastathaiva yaralavahā ghoṣāḥ / kakha-cacha-ṭaṭha-tatha-papha-śaṣasā iti vargeṣvaghoṣāḥ syuḥ //

In these groups [of consonants] ga, gha, ṅa, ja, jha, ñ, ḍa, ḍha, ṇa, da, dha, na, ba, bha, ma, ya, ra, la, va are voiced, while ka, kha, ca, cha, ṭa, ṭha, ta, tha, pa, pha, śa, ṣa, sa and ha are unvoiced.

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9 (b.XIV. 12, C.9). 10 (B.XIV. 13; 10). 11 (B.XIV. 14; C. 11) 1. C. places this just after 8. 2. BC. कण्ठ्योऽष्ठदन्तजिह्व्यानुनासिक्यः (B. ०जिह्वनासिक्याः). 3. C. om. शषसाः.

1. Differnet Śikṣās and Prātiśākhyas enumerate vowels differently. According to the PŚ. they are 22 in number, while the Atharva, Taittirīya, and Vājasaneyī Prātiśākhyas and the Ṛktantra Vyākaraṇa (Sāmaveda Pr.) give their number respectively as 13, 13, 16, 23 and 23. See PŚ. (ed. Manomohan Ghosh), p. 51.
2. PŚ. count *anusvāra, visarga jihvāmūlīya* and *upadhmāniya* among consonants. See ed. Ghosh, p. 50.
3. B. reads after this a couplet (B. 10) from PŚ. See *ibid.*, p. 59. Not occurring in most of the mss. this may be taken as spurious. This is followed in B. by a prose passage which also seems to be such. The same is our view about the couplet B. 11 which follows this prose passage. The substance of this couplet (B. 11) occurs in 9 below.
4. In C. this couplet occurs after 8 and before the prose passage that follows it.
5. The *jihvya* does not seem to occur in any well-known grammatical work. This is perhaps synonymous with *mūrdhanya;* for in the production of *mūrdhanya* sounds *jihvā* (tongue) plays the most important part. The Taittirīya Pr. describes the manner of their production as follows : *Jihvāgreṇa prativeṣṭya mūrdhaṇi ṭa-vargasya* (II. 37). Curiously enough the term *jihvya* has never again been used in the NŚ.

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[1]कखगघङा कण्ठस्थास्तालुस्थानास्तु चछजझञाः। टठडढणा मूर्धन्यास्तथदधनाश्चैव दन्तस्थाः ।। 12 ।।

पफबभमास्त्वोष्ट्याः स्युर्दन्त्या लृलसा अहौ च कण्ठस्थौ। तालव्या[हि] इचुयशा स्युः ऋटुरषा मूर्ध्नि स्थिता ज्ञेयाः।। 13 ।।

[2]ओऔ कण्ठोष्ट्यौ[वै] एऐकारौ च कण्ठतालव्यौ।

kakhagaghañā kaṇṭhasthāstālusthānāstu cachajajhañāḥ / ṭaṭhaḍaḍhaṇā mūrdhanyāstathadadhanāścaiva dantasthāḥ // paphababhamāstvoṣṭyāḥ syurdantyā lṛlasā ahau ca kaṇṭhasthau / tālavyā[hi] icuyaśā syuḥ ṛturaṣā mūrdhni sthitā jñeyāḥ // oau kaṇṭhoṣṭyau[vai] eaikārau ca kaṇṭhatālavyau /

Ka, kha, ga, gha, and ṅa, are velar (*kaṇṭhastha*), ca, cha, ja, jha, ña, i, ī, ya and śa palatal, ṭa, ṭha, ḍa, ḍha, ṇa, la, and sa dental, pa, pha, ba, bha, and ma labial; i, c-group, y and ś are labial, ṛ. ṭ-group r and ṣ are cacuminal, and he are from the throat (*kaṇṭhastha*), o and at are throat-labial (*kaṇṭhoṣṭha-sthāna*)[1] e and ai, throat-palatal (*kaṇṭha-tālavya*).

कण्ठ्यो विसर्जनीयो जिह्वामूलोद्भवःकःपयोः।। 14 ।। पफयोरोष्ठः स्थानं [3]भवेदुकारस्तथा स्वरोऽविवृतः।

kaṇṭhyo visarjanīyo jihvāmūlodbhavaḥkaḥpayoḥ // paphayoroṣṭhaḥ sthānaṁ bhavedukārastathā svaro'vivṛtaḥ /

The Visarjanīya is from the throat, and ka and [kha] are from the root of the tongue. The place of articulation for pa and pha are lips, and the same will be for the closed (*avivṛta*) vowels u and ū.

स्पृष्टाः काद्या मान्ताः शषसहकारस्तथा विवृताः।। 15 ।। अन्तःस्थाः [4]संवृता [हि] ङञणनमा नासिकोद्भवा ज्ञेयाः।

spṛṣṭāḥ kādyā māntāḥ śaṣasahakārastathā vivṛtāḥ // antaḥsthāḥ saṁvṛtā [hi] ṅadhnāṇanamā nāsikodbhavā jñeyāḥ /

[The group of sounds] beginning with ka and ending in ma are called stops (*sparśa*), śa, ṣa, sa, and ha are open (*vivṛta*) while semivowels (*antaḥstha*) are closed (*saṁvṛta*), ṅa, ña, na, and ma are nasal [sounds].

ऊष्माणश्च शषसहा यरलववर्णास्तथैव चान्तःस्थाः।। 16 ।।

जिह्वामूलीयःकःप उपध्मानीयसंज्ञया ज्ञेयः। कचटतपाः स्वरिताः[5] स्युः खछठथफा स्युः सदा कण्ठ्याः।। 17 ।।

ūṣmāṇaśca śaṣasahā yaralavavarṇāstathaiva cāntaḥsthāḥ // jihvāmūlīyaḥkaḥpa upadhmānīyasaṁjñayā jñeyaḥ / kacaṭatapāḥ svaritāḥ syuḥ khachaṭhathaphā syuḥ sadā kaṇṭhyāḥ //

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12 (B.XIV, 15 p. 228 C. 12) 13 (B.XIV. 15; C.13). 14. (B.XIV. 16; C.14). 15 (B.XIV. 17; C.15). 16 (B.XIV. 18; C. 16). 17 (B.XIV. 20-21; C. 17-18). 1. C. x x x x कण्ठस्तालुस्थाना मतास्तु. 2. B. लृलृदतयौ before this. 3. C. भदेन्द्रकारस्वराविद्धः. 4. B. संवृतजा. 5. C. om. स्वरिता.

1. For different traditional views about the places of articulation of consonants see PŚ. p. 62.

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Śa, ṣa, and sa and ha are sibilants (*uṣman, lit.* hot); ya, ra, la and va are semivowels (*antaḥstha, lit.* intermediate), ḥka from the root of the tongue (*jihvāmūliya)* and ḥpa from the throat as well as the chest (*kaṇṭhorasya).*

[1]कण्ठ्योरस्यान् विद्यान् [2]गजडदवान् [3]पाठ्ययोगे तु। वेद्यो विसर्जनीयो [4]जिह्वास्थाने स्थितो वर्णः॥ 18॥

एते व्यञ्जनवर्गाः समासतः संज्ञया मया कथिताः। [5]शब्दप्रयोगविषये स्वरांस्तु भूयः प्रवक्ष्यामि[6]॥ 19॥

kaṇṭhyorasyān vidyān gajaḍadavān pāṭhyayoge tu / vedyo visarjanīyo jihvāsthāne sthito varṇaḥ // ete vyañjanavargāḥ samāsataḥ saṁjñayā mayā kathitāḥ / śabdaprayogaviṣaye svarāṁstu bhūyaḥ pravakṣyāmi //

The Visarjanīya should be known as a sound from [the root of] the tongue.[1] These are the consonants which have been briefly defined by me. I shall now discuss the vowels with reference to their use in words.

• VOWELS : THEIR QUANTITY •

य इमे स्वराश्चतुर्दश निर्दिष्टास्तत्र वै दश समानाः। पूर्वो ह्रस्वस्तेषां परश्च दीर्घो विधातव्यः॥ 20॥

ya ime svarāścaturdaśa nirdiṣṭāstatra vai daśa samānāḥ / pūrvo hrasvasteṣāṁ paraśca dīrgho vidhātavyaḥ //

Of the above mentioned fourteen[2] vowels ten constitute homogenous pairs (*samāna*) of which the first ones are short and the second ones long.

• FOUR KINDS OF WORD •

एभिर्व्यञ्जनयुक्तैर्नामाख्यातोपसर्गनिपातैः। तद्धितसन्धिविभक्तिभिरधिष्ठितः शब्द इत्युक्तः[7]॥ 21॥

ebhirvyañjanayuktairnāmākhyātopasarganipātaiḥ / taddhitasandhivibhaktibhiradhiṣṭhitaḥ śabda ityuktaḥ //

Constituted with vowels and consonants [described above] the words include verbs (*ākhyāta*), nouns (*nāma*), roots (*dhātu*), preposition (*upasarga*) and particles (*nipāta*), nominal affixes (*taddhita*), euphonic combinations (*sandhi*) and terminations for cases and verbs (*vibhakti*).

पूर्वाचार्यैरुक्तं शब्दानां लक्षणन्तु विस्तरशः। पुनरेव संहृतार्थं लक्षणतः संप्रवक्ष्यामि[8]॥ 22॥

pūrvācāryairuktaṁ śabdānāṁ lakṣaṇantu vistaraśaḥ / punareva saṁhṛtārthaṁ lakṣaṇataḥ saṁpravakṣyāmi //

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18 (B.XIV. 20-21; C. 17-18). 19 (B.XIV. 22; C. 19). 20 (B.XIV. 22b-23a; C. 20). 21 (B.XIV. fn. 4p. 231; C.21). 22 (B.XIV, fn. 5 p. 231; C. 22). 1. C. कण्ठ्येन रसान्. 2. C. घझरूढधभान्. 3. B. पाठ्यसंग्रयोगे तु. 4. C. विद्यास्थान for जिह्वास्थाने. 5. C. शब्दविषयेप्रयोगे, 6. B. adds after this यस्मिन् स्थानेषु समो विज्ञेयो यः सवर्णसंज्ञोऽसौ. 7. B. इत्थं व्यञ्जनयोगैः स्वरैश्च साख्यातनामपदविहितैः। काव्य-निबन्धाश्च स्युर्धातुनिपातोपसर्गैस्तु. (23b-24a). 8. B. (24b-25a) उद्दिष्टं शब्दानां लक्षणमेतत् समासयोगेन। प्रकरणवशाद्धि तदहं विस्तरतः संप्रवक्षामि.

1. See note 1 to 12-14 above.
2. About the number of vowels see 8 note 1 above.

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The characteristics of vocables have been mentioned in details by the ancient masters. I shall again discuss those characteristics briefly.

• THE NOUN •

[1]स्वाद्याद्यधिकारगुणैरर्थविशेषैर्विभूषितन्यासम्। प्रातिपदिकार्थलिङ्गयुक्तं[2] पञ्चविधं नाम ज्ञेयम् ॥ 23 ॥

svādyādyadhikāraguṇairarthaviśeṣairvibhūṣitanyāsam /prātipadikārtha-liṅgayuktaṁ pañcavidhaṁ nāma jñeyam //

The noun has its functions determined by the case-endings such as 'su' and the like, and by special meanings derived therefrom; and it is of five[1] kinds and has a basic meaning (*prātipadikārtha*) and gender.[2]

तत्प्राहुः सप्तविधं [3]षट्कारकसंयुतं प्रथितसाध्यम्। निर्देशसम्प्रदानापादानप्रभृतिसंज्ञाभिः ॥ 24 ॥

tatprāhuḥ saptavidhaṁ ṣaṭkārakasaṁyutaṁ prathitasādhyam /nirdeśasampra-dānāpādānaprabhṛtisaṁjñābhiḥ //

It (the noun) is known to be of seven[3] classes, and has six cases, and it is well-known as something to be constituted (*sādhya*), [and when combined thus with different case-endings] it may imply indication (*nirdeśa*)[4], giving to (*sampradāna*), taking away (*apādāna*) and the like.

[4]संप्रत्यतीतकालक्रियादिसंयोजितं प्रथितसाध्यम्। [5]वचनानां यतियुक्तं [6]पुरुषविभक्तं तदाख्यातम् ॥ 25 ॥

saṁpratyatītakālakriyādisaṁyojitaṁ prathitasādhyam / vacanānāṁ yatiyuktaṁ puruṣavibhaktaṁ tadākhyātam //

The verbs relate to actions occurring in the present and the past time and the like; they also are well-known as something to be constituted (*sādhya*), are distinguished and divided according to number and person.

• THE VERB •

[*]पञ्चशतधातुयुक्तं पञ्चगुणं पञ्चविधमिदं ज्ञेयम्[7]। आख्यातं पाठ्यकृतं ज्ञेयं [8]नानार्थाश्रय-विशेषम् ॥ 26 ॥

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23 (B.XIV. 28; C. 25). 24 (B.XIV. 25b-26a; C.23) 25 (B.XIV. 26b-27a; C.24). 26 (B.XIV. 27b, 29a; C. 26a). 1. C. स्वाद्यत्यधि.....भूषितन्यासा. 2. B.....लिङ्गैर्युक्तम्. 3. C. पदकारक संयुतं. 4. C. ०कालयोजितः क्रियादिसंयोगः. B. ०क्रियादिसंयोजितं प्रथित-साध्यम्. 5. B. वचनं नागतयुक्तं, 6. B.C. सुसदृश (C. सदृश) संयोजनविभक्तम्. 7. C. om. this hem. 8. C. नानार्थाश्रयविशेषम्. B. नानाश्रयविशेषम्.

1. Five kinds of noun have been enumerated by Goyicandra, in the Saṁkṣipatasāra-vivaraṇa (Ref. Hāldar, Itihāsa, p. 174).
2. There is a difference of opinion about the number of basic meanings (*prātipadikārtha*) of a word. According to Pāṇini they are two : characteristics of a species (*jāti*) and object (*drawya*). Kātyāyana adds one more to the number which is gender (*liṅga*). But Vyāghrapāt—a rather less known ancient authority—too their number to be four. According to him they are : characteristics of a speicies, object, gender and number (*saṁkhyā*). Patañjali however considered them to be five in number, *e.g.* characteristics of a species, object, gender, number and case (*kāraka*). (Hāldar, Itihāsa, pp. 447-48.
3. The seven classes probably relate to the seven groups of case-ending.
4. *Nirdeśa* seems to relate 'nominative' for it is one of the meanings of the case-endings. For an enumeration of these see Haldar, Itihāsa, p. 170.

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pañcaśatadhātuyuktaṁ pañcaguṇaṁ pañcavidhamidaṁ jñeyam / ākhyātaṁ pāṭhyakṛtaṁ jñeyaṁ nānārthāśrayaviśeṣam //

[A collection of] five hundred roots divided into twenty-five[1] classes is to be known as verbs in connexion with the Recitation, and they add to the meaning [of the nouns].

[1]प्रातिपदिकार्थयुक्ता [2]धात्वर्थान्युपसृजन्ति ये स्वार्थैः। [3]उपसर्गा ह्युपदिष्टास्तस्मात् [4]संस्कार-शास्त्रेऽस्मिन् ॥ 27 ॥

prātipadikārthayuktāndhātvarthānupasṛjanti ye svārthaiḥ / upasargā hyupadiṣṭāstasmāt saṁskāraśāstre'smin //

Those that *upasṛjanti* (modify) by their own special significance the meaning of the verbal roots included in the basic words are for that [very] reason called *upasarga*[2] (preposition) in the science of grammar (*saṁskāra-śāstra*).

• THE PARTICLE •

प्रातिपदिकार्थयोगाद्धातुच्छन्दोनिरुक्तयुक्त्या च। यस्मान्निपतन्ति पदे तस्मात्प्रोक्ता निपातास्तु ॥ 28 ॥

prātipadikārthayogāddhātucchandoniruktayuktyā ca / yasmānnipatanti pade tasmātproktā nipātāstu //

[3]As they *nipātānti* (come together) with declined words (pada) to strengthen their basic meaning, root, metre[4] or etymology[5], they are called *nipāta* (particles).

• THE AFFIXES •

प्रत्ययविभागजनितान्[5] प्रकर्षसंयोगसत्त्ववचनैश्च। यस्मात्पूरयतेऽर्थान् प्रत्यय उक्तस्ततस्तस्मात् ॥ 29 ॥

prātipadikārthayogāddhātucchandoniruktayuktyā ca / yasmātpūrayate'rthān pratyaya uktastatastasmāt //

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27 (B.XIV. 30; C. 26bc). 28 (B.XIV. 31; C. 27). 29 (B.XIV. 32; C. 28). 1. B. प्रातिपदिकार्थयुक्ता. 2. C. धात्वर्थानुत्सृजन्ति. 3. उपसर्गाद्युपदिष्टा. 4. B. संस्कारतस्तस्मिन्. 5. Mss. -जनिताः.

1. There are different numbers of roots in lists (Dhātupāṭha) attached to different grammatical works. It is not known which gives their number as five hundred. Dhanapāla (970 A.C.). in his commentary to Jaina Śākaṭāyana's Dhātupāṭha gives some information on the subject. See Hāldar, Itihāsa, pp. 44), Verbal roots are divided according to Pāṇini into ten classes (*gaṇa*). Their division into twentyfive classes does not seem to occur in any well-known work.
2. This definition of the *upsarga* follows Śākaṭāyana's view on the subject as expressed in the Nirukta (I, 1.3.-4). According to this authority *upsargas* have no independant meaning, and they are merely auxiliary words modifying of the verbal roots. (Haldar, Itihāsa, p. 346).
3. According to Pāṇini indeclinable (*avyaya*) of the *ca*-group are particles (*nipāta*). See I. 5.57. According to Patāñjalī *nipātas* do the function of case-endings and intonation (*svar*=pitch accent). (on P. III. 4.2) The author of the Kāśikā too accepts this view in this comments on P. I. 4.57.
4. *Ca vai, tu,* and *hi* are instances of such *nipātas.*
5. It is not clear how *nipātas,* strengthen the etymology given here. Probably the reading here is corrupt.

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[1]As it distinguishes ideas *(pratyaya)* and develops the meaning [of a root] by intensifying it or combining [it with another] or [pointing out] its essential quality *(sattva)*, it is called *pratyaya* (affix).

• THE NOMINAL AFFIX •

[1]लोपप्रकृतिप्रत्ययविभागसंयोगतत्त्ववचनैश्च[2]। [3]तांस्तान् पूरयतेऽर्थान् हितान्[4] यतस्तद्धितस्तस्मात्॥ 30॥

lopaprakṛtipratyayavibhāgasaṁyogatattvavacanaiśca/ tāṁstān pūrayate'rthān hitān yatastaddhitastasmāt//

[2]As it develops suitable meaning [of a word] by an elision [of some of its sounds], a separation [of its root and affix] or their combination and by [pointing out] an abstract notion, it is called *taddhita* (nominal affix).

• THE CASE-ENDING •

एकस्य बहूनां वा धातोर्लिङ्गस्य वा पदानां वा। विभजन्त्यर्थान् यस्मात् विभक्त्यस्तेन ताः प्रोक्ताः[5]॥ 31॥

ekasya bahūnāṁ vā dhātorliṅgasya vā padānāṁ vā/ vibhajantyarthān yasmāt vibhaktyastena tāḥ proktāḥ//

As they *vibhajanti* (distinguish between) the meaning of an inflected word or words with reference to their roots or gender, they are called *vibhakti* (cases-endings).[3]

• THE EUPHONIC COMBINATION •

विश्लिष्टाश्च[6] स्वरा यत्र व्यञ्जनं वापि योगतः। सन्धीयते पदे यस्मात् तस्मात् सन्धिः [7]प्रकीर्तितः॥ 32॥

viśliṣṭāśca svarā yatra vyañjanaṁ vāpi yogataḥ/ sandhīyate pade yasmāt tasmāt sandhiḥ prakīrtitaḥ//

Where a separated vowel or a consonant *sandhīyate* (combines with another)[4]

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30 (B.XIV. 33; C. 29). 31 (B.XIV. 34; C. 30). 32 (B.XIV. 35). 1. B. लोके प्रकृति०. 2. B. ०वचनेषु. 3. C. तस्मात्, B. तां स्तान् पूर्यन्ते. 4. Bn. र्थान् हितो यतो, C. ०र्थांस्ततो यतस्त, B. ०र्थांस्तेषु हि. 5. B. यस्माद्विभजन्त्यर्थान् विभक्तयः कीर्तितास्तस्मात्. 6. Mss. विशिष्टश्च. 7. C. om. this couplet.

1. Such an elaborate definition of the *pratyaya* does not not appear to occur in any exant grammatical work. Ag. seems to trace it to the Aindra school of grammarians. The meaning of the definition is not quite clear. According to the common interpretation to the *pratyaya* means that which helps to develop a meaning from root.
2. This definition of the *taddhita* does not seem to occur in any well-known grammatical work. It describes the processes through which the *taddhita* suffix transforms a word.
3. This definition follows the etymological sense of the term (*vibhakti*). Durgasiṁha of the Kalāpa school says that the case-endings are so called because of their giving distinctive meaning to a word. See Haldar, Itihāsa, p. 169.
4. The *sandhi* is strictly speaking, not merely a combination of two sounds (vowels or consonants); in a great number of cases their mutual phonetic influence constitutes a *sandhi*. This is of five kinds, and relate to *savara-s, vyañjana-s, prakṛti-s, anusvāra-s,* and *visargas.*

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by coming together[1] *(yogataḥ)* in a word or words, it is called *sandhi* (euphonic combination).

वर्णक्रमसम्बन्धः[1] पदैकयोगाच्च वर्णयोगाच्च[2]। सन्धीयते च यस्मात्तस्मात् [3]सन्धिः समुद्दिष्टः ।। 33 ।।

varṇapadakramasiddhaḥ padaikayogācca varṇayogācca / sandhīyate ca yasmāttasmāt sandhiḥ samuddiṣṭaḥ //

As due to the combination of words and the meeting of two sounds (*lit.* letters) their sound sequence *(karmasaṁbandha), sandhīyate* (develops in a combination), it is called *sandhi* (euphonic combination).

• COMPOUND WORDS •

लुप्तविभक्तिर्नाम्नामेकार्थं [4]संहरत् समासोऽपि। तत्पुरुषादिकस्तज्ज्ञैर्निर्दिष्टः षड्विधः सोऽपि ।। 34 ।।

luptavibhaktirnāmnāmekārthaṁ saṁharat samāso'pi / tatpuruṣādikastaj-jñairnirdiṣṭaḥ ṣaḍvidhaḥ so'pi //

The *Samāsa* (compound word) which combines many words to express a single meaning, and suppresses affixes, has been described by the experts to be of six kinds, such as Tatpuruṣa and the like.

एभिः शब्दविधानैर्विस्तारव्यञ्जनार्थसंयुक्तैः[5]। पदबन्धाः कर्तव्या [6]वृत्तनिबन्धास्तु चूर्णा वा ।। 35 ।।

ebhiḥ śabdavidhānairvistāravyañjanārthasaṁyuktaiḥ / padabandhāḥ kartavyā vṛttanibandhāstu cūrṇā vā //

With these rules of grammar *(śabda-vidhāna)* which include minute details and suggestiveness, one should make a composition by conbining in verse or putting them loosely in prose.

• TWO KINDS OF WORD •

विभक्त्यन्तं[7] पदं ज्ञेयं [8]निबद्धं चूर्णमेव च। तत्र चूर्णपदस्येह [9]बहिर्बोधत लक्षणम् ।। 36 ।।

vibhaktyantaṁ padaṁ jñeyaṁ nibaddhaṁ cūrṇameva ca / tatra cūrṇapadasyeha bahirbodhata lakṣaṇam //

Padas are inflected words, and are of two kinds, *viz.* those metrically used and those loosely put together in prose. Now listen [first] about the characteristics of words loosely used in prose.

• WORDS IN PROSE •

[10]अनिबद्धं पदवृन्दं तथा चानियताक्षरम्। अर्थापेक्षाक्षरयुतं[11] ज्ञेयं चूर्णपदं बुधैः ।। 37 ।।

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33 (B.XIV. 36; C. 31). 34 (B.XIV. 37; C. 32). 35 (B.XIV. 38; C. 33). 36 (B.XIV. 39; C. 34). 37 (B. XIV. 40; C. 35). 1. B. वर्णपदक्रमसम्बन्धः. 2. C. पदैकयोगोन्यवर्ण०. 3. B. उपदिश्यते सन्धिः. 4. C. संहरन्ति संक्षेपात्. 5. C. ०व्यञ्जनात्व०, B. ०व्यञ्जनार्थ०, 6. B. निबद्धबन्धास्तु. 7. C. विभज्यैक्यं. 8. C. निबन्धं. 9. B. संविबोधत. 10. B. अनिबद्धपंद छन्द०. 11. B. अर्थापेक्ष्यक्षरस्यूतं.

1. This 'coming together' depends on the shortness of duration which separates utterance of the two sounds. According to the ancient authorities *sandhi* will take place when this duration will not be more than half a *mātrā*. It is for this reason that the two hemistichs in a couplet are never combined. (Hāldar, Itihāsa, p. 166).

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anibaddhaṁ padavṛndaṁ tathā cāniyatākṣaram / arthāpekṣākṣarayutaṁ jñeyaṁ cūrṇapadaṁ budhaiḥ //

Padas used loosely in prose are not schematically combined, have not the number or their syllables regulated, and they contain syllables required [only] to express the meaning [in view].

• WORDS IN VERSE •

निबद्धाक्षरसंयुक्तं [1]यतिच्छेदसमन्वितम्। निबद्धं तु पदं ज्ञेयं [2]प्रमाणनियताक्षरम्।। 38।।

nibaddhākṣarasaṁyuktaṁ yaticchedasamanvitam / nibaddhaṁ tu padaṁ jñeyaṁ pramāṇaniyatākṣaram //

Padas metrically used consist of schematically combined syllables which have feet and caesura, and which have their number regulated.

• SYLLABIC METRES •

एवं नानार्थसंयुक्तैः [3]पादैर्वर्णविभूषितैः। चतुर्भिस्तु [4]भवेद्युक्तं छन्दो वृत्ताभिधानवत्।। 39।।

evaṁ nānārthasaṁyuktaiḥ pādairvarṇavibhūṣitaiḥ / caturbhistu bhavedyuktaṁ chando vṛttābhidhānavat //

Thus arises a Rhythm-type (*chandas*) called Vṛtta (syllabic metre) made up of four feet which expresses different ideas and consist of [short and long] syllables.

• RHYTHM-TYPES •

षड्विंशतिः [5]स्मृतानीह [6]पादेः छन्दांसि संख्यया। समञ्चार्धसमञ्चैव तथा विषममेव च।। 40।।
[7]छन्दोयुक्तं समासेन [8]निबद्धं वृत्तमिष्यते।

ṣaḍviṁśatiḥ smṛtānīha pādeḥ chandāṁsi saṅkhyayā / samañcārdhasamañcaiva tathā viṣamameva ca // chandoyuktaṁ samāsena nibaddhaṁ vṛttamiṣyate /

Rhythm-types with feet are twenty-six in number. *Vṛttas* (syllabic metres) which are compositions including these Rhythm-types, are of three kinds, *viz.* even (*sama*), semi-even (*ardha-sama*) and uneven (*viṣama*).

[9]नानावृत्तविनिष्पन्नं शब्दमूलं तु तत्स्मृतम्।। 41।।
छन्दोहीनो न शब्दोऽस्ति नच्छन्दः शब्दवर्जितः। [10]तस्मात्तूभये संयुक्ते [11]नाट्स्योद्योतके स्मृते।। 42।।

nānāvṛttaviniṣpannaṁ śabdamūlaṁ tu tatsmṛtam // chandohīno na śabdo'sti nacchandaḥ śabdavarjitaḥ / tasmāttūbhaye saṁyukte nāṭsyodyotake smṛte //

These Rhythm-types which assume the form of different syllabic metres, have their bases in words. These is no word, without rhythm and no rhythm

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38 (B.XIV. 41; C. 36). 39 (B.XIV. 42;C. 37). 40 (B.XIV. 43; C. 38). 41 (B.XIV. 44; C. 39). 42 (B. XIV. 45-52; C. 40-47). 1. C. पदच्छेद०. 2. B. प्रमाणनियतात्मकम्. 3. C. पदैः. 4. C. भवेद्वृत्तं. 5. B. स्मृतान्येभिः. 6. C. पादेः. 7. B. छन्दो ज्ञेयं. 8. B. त्रिविधं. 9. B.C. नानावृत्तिविनिष्पन्ना शब्दस्यैषा तनुः स्मृताः, we with Bm. 10. B. एवं तूभसंयोगो, C. उभयसंयुक्ते. 11. B. नाटस्योद्येतकः स्मृतः, G. नाट्यस्योद्यतके.

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without a word. Combined with each other they are known to illuminate the drama.

• TWENTYSIX RHYTHM-TYPES •

एकाक्षरं भवेदुक्तम् अत्युक्तं द्व्यक्षरं भवेत्। मध्यं त्र्यक्षरमित्याहुः प्रतिष्ठा चतुरक्षरा।। 43।।
सुप्रतिष्ठा भवेत् पञ्च गायत्री षड् भवेदिह। सप्ताक्षरा भवेदुष्णिग् अष्टौ चानुष्टुबुच्यते।। 44।।
नवाक्षरा तु बृहती पङ्क्तिश्चैव दशाक्षरा। एकादशाक्षरा त्रिष्टुब् जगती द्वादशाक्षरा।। 45।।
त्रयोदशाऽतिजगती शक्करी तु चतुर्दश। [1]अतिशक्करी पञ्चदश षोडशाष्टिः प्रकीर्तिता।। 46।।
[2]अत्यष्टिः स्यात्सप्तदश धृतिरष्टादशाक्षरा। एकोनविंशतिधृतिः कृतिर्विंशतिरेव च।। 47।।
प्रकृतिश्चैकविंशत्या द्वाविंशत्याकृतिस्तथा। विकृतिश्च त्रयोविंशा चतुर्विंशा च संस्कृतिः।। 48।।
पञ्चविंशत्यतिकृतिः[3] षड्विंशत्युत्कृतिर्भवेत्[4]।

ekākṣaraṁ bhaveduktam atyuktaṁ dvyakṣaraṁ bhavet / madhyaṁ tryakṣaramityāhuḥ pratiṣṭhā caturakṣarā // supratiṣṭhā bhavet pañca gāyatrī ṣaḍ bhavediha / saptākṣarā bhaveduṣiṇag aṣṭau cānuṣṭubucyate // navākṣarā tu bṛhatī paṅktiścaiva daśākṣarā / ekādaśākṣarā triṣṭub jagatī dvādaśākṣarā // trayodaśā'tijagatī śakvarī tu caturdaśa / atiśakvarī pañcadaśa ṣoḍaśāṣṭiḥ prakīrtitā // atyaṣṭiḥ syātsaptadaśa dhṛtiraṣṭādaśākṣarā / ekonaviṁśatidhṛtiḥ kṛtirviṁśatireva ca // prakṛtiścaikaviṁśatyā dvāviṁśatyākṛtistathā / vikṛtiśca trayoviṁśā caturviṁśā ca saṁskṛtiḥ // pañcaviṁśatyatikṛtiḥ ṣaḍviṁśatyutkṛtirbhavet /

[The Rhythm-type] with one syllable [in a foot] is called Uktā, with two syllables is Atyuktā, with three syllables Madhyā, with four syllables Pratiṣṭhā, with five syllables Supratiṣṭhā, with six syllables Gāyatrī, with seven syllables Uṣṇik, with eight syllables Anuṣṭup, with nine syllables Bṛhatī, with ten syllables Paṅkti, with eleven syllables Triṣṭup, with twelve syllables Jagatī, with thirteen syllables Atijagatī, with twelve syllables Śakvarī, with fifteen syllables Atiśakvarī, with sixteen syllables Aṣṭi, with seventeen syllables Atyaṣṭi, with eighteen syllables Dhṛti, with nineteen syllables Atidhṛti, with twenty syllables Kṛti, with twentyone syllables Prakṛti, with twentytwo syllables Ākṛtī, with twentythree syllables Vikṛti, with twentyfour syllables Saṁkṛti, with twentyfive syllables Atikṛti, and with twentysix syllables Utkṛti.

• POSSIBLE METRICAL PATTERNS •

अतोऽधिकाक्षरं [5]यत्तु मालावृत्तं तदिष्यते।। 49।।
छन्दसां तु [6]भवेदेषां भेदोऽनेकविधः पृथक्। असंख्यपरिमाणानि वृत्तान्याहुरतो बुधाः।। 50।।
गायत्रीप्रभृति त्वेषां प्रमाणं [7]संविधीयते।

ato'dhikākṣaraṁ yattu mālāvṛttaṁ tadiṣyate // chandasāṁ tu bhavedeṣāṁ bhedo'nekavidhaḥ pṛthak / asaṁkhyaparimāṇāni vṛttānyāhurato budhāḥ // gāyatrīprabhṛti tveṣāṁ pramāṇaṁ saṁvidhīyate /

43-49 (B. XIV. 45-52; C. 40-47). 50 (B.XIV. 53; C. 58b-59a). 1. B. दशपञ्चातिशक्कर्या. 2. B. तथा सप्तदशात्यष्टि. 3. B. ०विंशत्यभिकृतिः. 4. B. षड्विंशत्यक्षरोत्कृति. 5. B. छन्दो मालावृत्तामिति स्मृतम्. 6. B. तथा ह्येते भेदाः प्रस्तारयोगतः. 7. B. संप्रवक्ष्यन्ते.

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Those containing more syllables than these are known as Mālā-vṛttas. And the Rhythm-types being of many different varieties, metrical patterns according to the experts[1] are innumerable. The extent of these such as Gāyatrī and the like, is being given [below]. But all of them are not in use.

प्रयोगजानि सर्वाणि [1]प्रायस्तानि भवन्ति [न]।। 51 ।।

x *[2]वृत्तानां हि चतुष्षष्टिर्गायत्री परिकीर्तिता। x *शतं विंशतिरष्टौ च वृत्तान्युष्णिगथोच्यते।। 52 ।।

x *षट्पंचाशच्छतं चैव वृत्तानामप्यनुष्टुभः। x *शतानि पञ्चवृत्तानां बृहत्यां द्वादशैव च।। 53 ।।

x *[3]पंक्तेः सहस्रं वृत्तानां चतुर्विंशतिरेव च। x *[4]त्रिष्टुभो [5]द्वे सहस्रे च चत्वारिंशत्तथाष्ट च।। 54 ।।

x *सहस्राण्यपि चत्वारि नवती च षडुत्तरा। x *जगत्याः [6]समवर्णानां वृत्तानामिह सर्वशः।। 55 ।।

x *शतमष्टौ सहस्राणि द्व्यधिका नवतिः पुनः। x *जगत्यामतिपूर्वायां वृत्तानां परिमाणतः।। 56 ।।

x *शतानि त्रीण्यशीतिश्च सहस्राण्यपि षोडश। x *वृत्तानि चैव चत्वारि शक्वर्याः परिसंख्यया।। 57 ।।

x *द्वात्रिंशच्च सहस्राणि सप्त चैव शतानि च। x *अष्टौ षष्टिश्च वृत्तानि ह्याश्रयन्त्यतिशक्वरीम्।। 58 ।।

x *पञ्चषष्टिसहस्राणि सहस्रार्धं तु संख्यया। x *षट्त्रिंशच्चैव [7]वृत्तानां अष्टौ निगदितानि च।। 59 ।।

x *एकत्रिंशत्सहस्राणि वृत्तानां च द्विसप्ततिः। x *तथा शतसहस्रञ्च छन्दस्यत्यष्टिसंज्ञिते।। 60 ।।

x *धृत्यामपि च पिण्डेन [8]वृत्तमाकलितं मया। x *तथा शतसस्त्रस्त्रे द्वे शतमेकं तथैव च।। 61 ।।

x *द्विषष्टिश्च सहस्राणि चत्वारिंशच्च योगतः। x *चत्वारि चैव वृत्तानि [9]समसंख्यानि यानि तु।। 62 ।।

x *अतिधृत्यां सहस्राणि चतुर्विंशतिरेव च। x *तथा शतसहस्राणि पञ्च वृत्तशतद्वयम्।। 63 ।।

x *अष्टाशीतिश्च वृत्तानि वृत्तज्ञैः कथितानि च। x *कृतौ शतसहस्राणि दश प्रोक्तानि संख्यया।। 64 ।।

x *चत्वारिंशत्तथा चाष्टौ सहस्राणि शतानि च। x *पञ्चषट्सप्ततिश्चैव वृत्तानां परिमाणतः।। 65 ।।

x *तथा शतसहस्राणां प्रकृतौ विंशतिर्भवेत्। x *सप्त वै गदितं ह्यत्र नवतिश्चैव संख्यया।। 66 ।।

x *सहस्राणि [10]शतञ्चैकं [11]द्वौ पञ्चाशत्तदन्तरम्। x *वृत्तानि परिमाणेन वृत्तज्ञैर्गदितानि तु।। 67 ।।

x *चत्वारिंशत्तथैकं चैव सहस्राणां शतानि तु। x *तथा चेह सहस्राणि नवतिश्चतुरुत्तरा।। 68 ।।

x *शतत्रयं समाख्यातं ह्याकृत्यां चतुरुत्तम्। x *ज्ञेया शतसहस्राणामशीतिस्त्र्यधिका बुधैः।। 69 ।।

x *अष्टाशीति सहस्राणि वृत्तानां षट्छतानि च। x *अष्टौ चैव तु वृत्तानि विकृत्यां गदितानि तु।। 70 ।।

x *तथा शतसहस्राणि सप्तषष्टिश्च सप्ततिः। x *सप्त चैव सहस्राणि षोडश द्वे शते तथा।। 71 ।।

x *कोटिश्चैवेह वृत्तानि संकृतौ कथितानि वै। x *तथा शतसहस्राणि पंचत्रिंशच्च संख्यया।। 72 ।।

x *तिस्रः कोट्यः सहस्राणि चतुःपञ्चाशदेव च। x *शतानि चत्वारि तथा द्वात्रिंशत् प्रविभागतः।। 73 ।।

x *वृत्तान्यतिकृतौ चैव छन्दोज्ञैः कथितानि वै। x *षटकोट्यस्तु सहस्राणां शतानि ह्येकसप्ततिः।। 74 ।।

x *अष्टौ चैव सहस्राणि शतान्यष्टौ तथैव च। x *चतुःषष्टिस्तु वृत्तानि ह्युत्कृत्यावपि संख्यया।। 75 ।।

x *उक्तान्युत्कृतिजातानि वृत्तसंख्या विचक्षणैः। x *एतेन च विकल्पेन वृत्तान्येतानि निर्दिशेत्[12]।। 76 ।।

51-61 (B.XIV. 54-64; C. 59b-70a). 62-73 (B.XIV. 65-76; C. 70b-77a). 74-76 (B.XIV. 77-83; C. 79b-82b-83a). 1. B. प्रायशो न भवन्ति हि. 2. B. वृत्तानि च. 3. B. पङ्क्त्यां. 4. B. त्रैष्टुभे. 5. द्वे सहस्रे C. त्रिसहस्रे. 6. C. समपादानां. 7. B. वृत्तानि तथाष्ट्यां. 8. B. वृत्तान्याकल्पितानि तु. 9. C. शतसंख्यानि यानि, B. समयसंख्याश्रयाणि. 10. C. शतञ्चैव. 11. B. द्विपञ्चाशत्तचैव च. 12. C. lost many couplets and gives the rem. ones as : चत्वारिंशत्तथैकञ्च लक्षाणामथ संख्यया।। विज्ञेयाष्टसहस्राणां नवतिश्च षडुत्तरा। शतत्रयं समाख्यातं संकृत्या परिमाणतः।। कोटित्रयञ्चाभिकृत्यां पञ्चविंशद्भिरन्वितः। पञ्चाशद्भिः सहस्रैश्च चतुर्भिरधिकैस्तथा।। चतुष्ट्यं शतानाश्च द्वात्रिंशद्भिः समन्वितः। षट्कोट्यस्तयोत् कृत्यां लक्षाणामेकसप्तभिः। चतुःषष्टिशतान्यष्टौ सहस्राण्यष्ट एव च.

1. They are mathematicians like Bhāṣkarācārya. See Līlāvatī, section 84, (ed. Jīvānanda, p. 50). Couplets following this are mostly spurious. See Introduction to the text.

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prayogajāni sarvāṇi prāyastāni bhavanti[na] // vṛttānāṁ hi ca catuṣṣaṣṭirgāyatrī parikīrtitā / śataṁ viṁśatiraṣṭau ca vṛttānyuṣṇigathocyate // ṣaṭpañcāśacchataṁ caiva vṛttānāmapyanuṣṭubhaḥ / śatāni pañcavṛttānāṁ bṛhatyāṁ dvādaśaiva ca // pakteḥ sahasraṁ vṛttānāṁ caturviṁśatireva ca / triṣṭubho dve sahasre ca catvāriṁśattathāṣṭa ca // sahasrāṇyapi catvāri navatī ca ṣaḍuttarā / jagatyāḥ samavarṇānāṁ vṛttānāmiha sarvaśaḥ // śatamaṣṭau sahasrāṇi dvyadhikā navatiḥ punaḥ / jagatyāmatipūrvāyāṁ vṛttānāṁ parimāṇataḥ // śatāni trīṇyaśītiśca sahasrāṇyapi ṣoḍaśa / vṛttāni caiva catvāri śakvaryāḥ parisaṁkhyayā // dvātriṁśacca sahasrāṇi sapta caiva śatāni ca / aṣṭau ṣaṣṭiśca vṛttāni hyāśrayantyatiśakvarīm // pañcaṣaṣṭisahasrāṇi sahasrārdhaṁ tu saṁkhyayā / ṣaṭtriṁśaccaiva vṛttānāṁ aṣṭau nigaditāni ca // ekatriṁśatsahasrāṇi vṛttānāṁ ca dvisaptatiḥ / tathā śatasahasrañca chandasyatyaṣṭisaṁjhite // dhṛtyāmapi ca piṇḍena vṛttamākalitaṁ mayā / tathā śatasahasre dve śatamekaṁ tathaiva ca // dviṣaṣṭiśca sahasrāṇi catvāriṁśacca yogataḥ / catvāri caiva vṛttāni samasaṁkhyāni yāni tu // atidhṛtyāṁ sahasrāṇi caturviṁśatireva ca / tathā śatasahasrāṇi pañca vṛttaśatadvayam // aṣṭāśītiśca vṛttāni vṛttajñaiḥ kathitāni ca / kṛtau śatasahasrāṇi daśa proktāni saṁkhyayā // catvāriṁśattathā cāṣṭau sahasrāṇi śatāni ca / pañcaṣaṭsaptatiścaiva vṛttānāṁ parimāṇataḥ // tathā śatasahasrāṇāṁ prakṛtau viṁśatirbhavet / sapta vai gaditaṁ hyatra navatiścaiva saṁkhyayā // sahasrāṇi śatañcaikaṁ dvau pañcāśattadantaram / vṛttāni parimāṇena vṛttajñairgaditāni tu // catvāriṁśattathaikaṁ ca sahaśtrāṇāṁ śatāni tu / tathā ceha sadasrāṇi navatiścaturuttarā // śatatrayaṁ samākhyātaṁ hyākṛtyāṁ caturuttama / jñeyā śatasahasrāṇāmaśītistryadhikā budhaiḥ // aṣṭāśīti sahasrāṇi vṛttānāṁ ṣaṭchatāni ca / aṣṭau caiva tu vṛttāni vikṛtyāṁ gaditāni tu // tathā śatasahasrāṇi saptaṣaṣṭiśca saptatiḥ / sapta caiva sahasrāṇi ṣoḍaśa dve śate tathā // koṭiścaiveha vṛttāni saṁkṛtau kathitāni vai / tathā śatasahasrāṇi pañcatriṁśacca saṁkhyayā // tisraḥ koṭyaḥ sahasrāṇi catuḥpañcāśadeva ca / śatāni catvāri tathā dvātriṁśat pravibhāgataḥ // vṛttānyatikṛtau caiva chandojñaiḥ kathitāni vai / ṣaṭakoṭyastu sahasrāṇāṁ śatāni hyekasaptatiḥ // aṣṭau caiva sahasrāṇi śatānyaṣṭau tathaiva ca / catuḥṣaṣṭistu vṛttāni hyutkṛtyāvapi saṁkhyayā // uktānyutkṛtijātāni vṛttasaṁkhyā vicakṣaṇaiḥ / etena ca vikalpena vṛttānyetāni nirdiśet //

[Possible] metrical patterns of the Gāyatrī [type] are sixtyfour, of the Uṣṇik one hundred and twenty-eight, of the Anuṣṭup two hundred and fiftysix, of the Bṛhatī five hundred and twelve, of the Paṅkti one thousand and twentyfour, of the Triṣṭup two thousand and forty-eight, of the Jagatī four thousand and ninetytwo, of the Śakvarī, sixteen thousand three hundred and eighty-four, of the Atiśakvarī thirtytwo thousand seven hundred and sixty-eight, of the Aṣṭi sixtyfive thousand five hundred and thirty-six, of the Atyaṣṭi one lac thirty one thousand and seventy-two, of the Dhṛti two lacs sixty two thousand one hundred and forty-four, of the Atidhṛti five lacs twenty-four thousand two hundred and eighty-eight, of the Kṛti ten lacs forty-eight thousand five hundred and seventy-six, of the Prakṛti twenty

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lacs ninety-seven thousand one hundred and fifty-two, of the Ākṛti[1] forty-one lacs ninety-four thousand three hundred and four, of the Vikṛti eighty-three lacs eighty thousand six hundred and eight, of the Saṁkṛti one crore sixty-seven lacs seventy-seven thousand two hundred and sixteen, of the Abhikṛti (Atikṛti) three crores thirty-five lacs fifty-four thousand four hundred and thirty-two, of the Utkṛti six crores seventy-one lacs eight thousand eight hundred and sixty-four.

x *[1]सर्वेषां छन्दसां पिण्डं कोटयोऽत्र त्रयोदश। x *शतानि सप्त सप्तैव सहस्राणि दशैव च॥77॥
x *तथा शतसहस्राणां द्विचत्वारिंशदत्र हि। x *षड्विंशतिश्च वृत्तानामित्थं चान्यत् समुच्यते॥78॥
x *समानि गणनायुक्तिमाश्रित्य कथितानि वै।[2]

sarveṣāṁ chandasāṁ piṇḍaṁ koṭayo'tra trayodaśa / śatāni sapta saptaiva sahasrāṇi daśaiva ca // tathā śatasahasrāṇāṁ dvicatvāriṁśadatra hi / ṣaḍviṁśatiśca vṛttānāmitthaṁ cānyat samucyate // samāni gaṇanāyuktimāśritya kathitāni vai /

Adding together all these numbers of different metrical patterns we find their total as thirteen crores forty-two lacs seventeen thousand seven hundred and twenty-six.

• ANOTHER METHOD OF DEFINING METRES •

x *सर्वेषां छन्दसामेवं वृत्तांशं कथितं मया॥79॥
x *एतेषान्तु पुनर्ज्ञेयं त्रिकैर्वृत्तप्रवर्तनम्। x *एकं वा विंशतिर्वापि सहस्रं कोटिमेव च[3]॥80॥
x *सर्वेषां छन्दसामेषां [4]त्रिकैर्वृत्तं प्रयोजयेत्।

sarveṣāṁ chandasāmevaṁ vṛttāṁśaṁ kathitaṁ mayā // eteṣāntu punarjñeyaṁ trikairvṛttapravartanam / ekaṁ vā viṁśatirvāpi sahasraṁ koṭimeva ca // sarveṣāṁ chandasāmeṣāṁ trikairvṛttaṁ prayojayet /

I have told you about the even metres by counting [their number]. You should also know how the triads make up the syllabic metres. Whether these are one, twenty thousand or a crore, this is the rule for the formation of all the syllabic metres or metres in general.

x *[5]ज्ञेयाश्चाष्टौ त्रिकास्तत्र संज्ञाभिः स्थानमक्षरम्॥81॥
x *त्रीण्यक्षराणि विज्ञेयस्त्रिकोंऽशः परिकल्पितः। x *गुरुलघ्वक्षरकृतः सर्ववृत्तेषु नित्यशः॥82॥

jñeyāścāṣṭau trikāstatra saṁjñābhiḥ sthānamakṣaram // trīṇyakṣarāṇi vijñeyas-triko'ṁśaḥ parikalpitaḥ / gurulaghvakṣarakṛtaḥ sarvavṛtteṣu nityaśaḥ //

Traids are eight in number and have their own definitions. Three syllables

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77-82 (b.XIV. 77-83; C. 79b-82b-83a). 1. B. सर्वेषां छन्दासामेवं वृत्तानि कथितानि वै। तिस्रः कोट्यो दश तथा सहस्राणां शतानि तु॥ चत्वारिंशत्तथा द्वे च सहस्राणि दशैव तु। सप्तभिः सहितान्येव सप्त चैव शतानि च॥ षड्विंशरिहान्यानि व्याख्यातानि समासतः. 2. C. om. this hem. 3. B. om. 80. 4. C. वृत्तानां वा द्विजोत्तमाः. 5. B. ज्ञेयाह्यष्टौ स्त्रिकाण्डत्र संज्ञाभिः स्थानमक्षयम्.

1. *Ślokas* giving the numbers of the metres of the *akṛti, vikṛti, saṁkṛti, abhikṛti (atikṛti)* and *utkṛti* classes seems to be corrupt in C.

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heavy or light, or heavy and light make up a triad which is considered a part of each metrical pattern.

x *गुरुपूर्वो भकारः स्यान्मकारस्य गुरुत्रिकम्। x *जकारो गुरुमध्यस्थः सकारोऽन्तगुरुस्तथा।। 83।।
x *लघुमध्यस्थितो रेफस्तकारोऽन्तलघुः परः।
x *लघुपूर्वो यकारस्तु नकारस्तु लघुत्रयम्। x *एते ह्यष्टौ त्रिका [1]प्राज्ञैर्विज्ञेया ब्रह्मसम्भवाः।। 84।।
gurupūrvo bhakāraḥ syānmakārasya gurutrikam / jakāro gurumadhyasthaḥ sakāro'ntagurustathā // laghumadhyasthito rephastakāro'ntalaghuḥ paraḥ / laghupūrvo yakārastu nakārastu laghutrayam / ete hyaṣṭau trikā prājñairvijñeyā brahmasambhavāḥ //

[Of these eight triads] *bha* contains two light syllables preceded by a heavy one (— $\tilde{N}$ $\tilde{N}$), *ma* three heavy syllables (– – –), *ja* two light syllables separated by a heavy syllables ($\tilde{N}$ — $\tilde{N}$), *sa* two light syllables followed by a heavy syllable ($\tilde{N}$ $\tilde{N}$ –), *ra* two heavy syllables separated by a light one (– $\tilde{N}$ –), *ta* two heavy syllables followed by a light one (– – $\tilde{N}$), *ya* two heavy syllables preceded by a light one and ($\tilde{N}$ – –), *na* three light syllables ($\tilde{N}$ $\tilde{N}$ $\tilde{N}$).

x *लाघवार्थं पुनरमी छन्दोमानमवेक्ष्य च। x *अस्वराः सस्वराश्चैव प्रोच्यन्ते वृत्तलक्षणे।। 85।।
x *गुर्वेकं गिति विज्ञेयं तथा लघु लिति स्मृतम्।
lāghavārthaṁ punaramī chandomānamavekṣya ca / asvarāḥ sasvarāścaiva procyante vṛttalakṣaṇe // gurvekaṁ giti vijñeyaṁ tathā laghu liti smṛtam /

These are the eight triads having their origin in Brahmā. For the sake of brevity or for the sake of metre they are used in works on prosody, with or without [inherent] vowels. (*i.e.* a).

x *नियतः पदविच्छेदो यतिरित्यभिधीयते।। 86।। x *गुरु दीर्घं प्लुतश्चैव संयोगपरमेव च।
niyataḥ padaviñchedo yatirityabhidhīyate // guru dīrghaṁ plutaścaiva saṁyogaparameva ca /

A single heavy syllable should be known as *ga* and such a light syllable as la. Separation of two words [in speaking a verse] required by rules [of metre] is called caesura (*yati*).

x *सानुस्वारविसर्गञ्च तथान्यच्च लघु क्वचित्[2]।। 87।। x *संपद्विरामपादश्च दैवतस्थानमक्षरम्।
sānusvāravisargañca tathānyacca laghu kvacit // saṁpadvirāmapādaśca daivatasthānamakṣaram /

A heavy syllable is that which ends in a long or prolated (*pluta*) vowel, Anusvāra, and Visarga or comes after a conjunct consonant or sometimes occurs at the end [of a hemistich].

x *[3]वर्णः स्वरोऽधिकं वृत्तमिति छन्दोगतो विधिः।। 88।। x *नैवातिरिक्तं हीनं वा यत्र संपद्यते क्रमः।

83-88 (B.XIV. 84-90; G.80b-81a; 102a). 1. B. नाम्ना. 2. B. adds after this eleven couplets which are spurious. 3. B. वर्णः स्वरा विधिर्वृत्तम्.

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varṇaḥ svaro'dhikaṁ vṛttamiti chandogato vidhiḥ // naivātiriktaṁ hīnaṁ vā yatra saṁpadyate kramaḥ /

Rules regarding the metre, relate to a regular couplet (*sampat*), pause, foot, deities, location, syllables, colour, pitch and hyper-metric pattern.

• A REGULAR COUPLET •

x *विधानाच्छन्दसामेषां संपदित्यभिसंज्ञिता ।। 89 ।। x *यत्रार्थस्य समाप्तिः स्यात् स विराम इति स्मृतः ।

vidhānācchandasāmeṣāṁ saṁpadityabhisaṁjñitā // yatrārthasya samāptiḥ syāt sa virāma iti smṛtaḥ /

A couplet in which the number of syllables is neither in excess nor wanting is called a regular one (*sampat*).

• THE PAUSE •

x *पादश्च पद्यते धातोश्चतुर्भाग इति स्मृतः ।। 90 ।। x *अग्न्यादि दैवतं प्रोक्तं स्थानं द्विविधमुच्यते ।

pādaśca padyate dhātoścaturbhāga iti smṛtaḥ // agnyādi daivataṁ proktaṁ sthānaṁ dvividhamucyate /

The pause (*virāma*)-occurs when the meaning has been finally expressed.

• THE FOOT •

The foot (*pada*) arises from the root *pad*, and it means one quarter [of a couplet].

• PRESIDING DEITIES OF METRES •

x *शरीराश्रयसंभूतं [1]दिगाश्रयमथापि च ।। 91 ।।

x *शारीरं मन्त्रसंभूतं छन्दोगायत्रसंज्ञितम् । x *क्रुष्टे मध्यंदिनं प्रोक्तं त्रैष्टुभं परिकीर्त्यते ।। 92 ।।

śarīrāśrayasaṁbhūtaṁ digāśrayamathāpi ca // śārīraṁ mantrasambhūtaṁ chandogāyatrasañjñitam / kruṣṭe madhyaṁdinaṁ proktaṁ traiṣṭubhaṁ parikīrtyate //

Agni and the like presiding over different metres are their deities.

• LOCATION •

Location is of two kinds, *viz.*, that relating to the body and that to a [particular] region.

• QUANTITY OF SYLLABLES •

x *तृतीयसवनञ्चापि शीर्षण्यं जागतं हि यत् । x *[2]ह्रस्वदीर्घप्लुतैश्चैव त्रिविधञ्चाक्षरं स्मृतम् ।। 93 ।।

tṛtīyasavanañcāpi śīrṣaṇyaṁ jāgataṁ hi yat / hrasvadīrghaplutaiścaiva trividhañcākṣaraṁ smṛtam //

Syllables are of the three kinds, *viz.* short, long and prolated (*pluta*).

• COLOURS OF METRES •

Metres have colours like white and the like.

89-93 (B.XIV. 107-112; C. 53-58a; 91b) 1. C. जिह्वाश्रयम्. 2. C. ह्रस्वदीर्घस्तुतै०.

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• PITCH OF VOWELS •

x *श्वेतादयस्तथा वर्णा विज्ञेयाश्छन्दसामिह। x *तारश्चैव हि मन्द्रश्च मध्यमस्त्रिविधः स्वरः।। 94।।
x *ध्रुवाविधाने चैवास्य संप्रवक्ष्यामि लक्षणम्।

śvetādayastathā varṇā vijñeyāśchandasāmiha / tāraścaiva hi mandraśca madhyamastrividhaḥ svaraḥ // dhruvāvidhāne caivāsya saṁpravakṣyāmi lakṣaṇam /

The pitch of vowels is of three kinds, *viz.* high, low and medium. I shall speak about their character in connexion with the rules of Dhruvās. Rules [about their use] relate to the occasion and the meaning [of thing sung or recited].

• THREE KINDS OF SYLLABLIC METRE •

x *[1]विधिः कालकृतश्चैव तथैवार्थकृतो भवेत्।। 95।।
x *[2]वृत्तमर्धसमं चैव विषमं सममेव च। x *[3]छन्दसो यस्य [4]पादः स्याद्वीनो वाऽधिक एव वा।। 96।।
x *[5]वृत्तं निवृदिति प्रोक्तं [6]भूरुक् चेति द्विजोत्तमाः। x *अक्षराभ्यां यदा द्वाभ्यामधिकं हीनमेव वा।। 97।।

vidhiḥ kālakṛtaścaiva tathaivārthakṛto bhavet // vṛttamardhasamaṁ caiva viṣamaṁ samameva ca / chandaso yasya pādaḥ syādvīno vā'dhika eva vā // vṛttaṁ nivṛditi proktaṁ bhuruk ceti dvijottamāḥ / akṣarābhyāṁ yadā dvābhyāmadhikaṁ hīnameva vā //

Syllabic metres are of three kinds, *viz.*, even (*sama*), semi-even (*ardha-sama*) and uneven (*viṣama*).

If the number of syllables in a foot of any metre is difficient or in excess by one, it is respectively called Nivṛt or Bhurik.

x *तच्छन्दो नामतो ज्ञेयं स्वराडिति विराडपि। x *सर्वेषामेव वृत्तानां तज्ज्ञैर्ज्ञेया गणास्त्रय[7]।। 98।।

tacchando nāmato jñeyaṁ svarāḍiti virāḍapi / sarveṣāmeva vṛttānāṁ tajjñairjñeyā gaṇāstraya //

If the deficiency or excess is of two syllables, then such a metre is respectively called either Svarāṭ or Virāṭ. All the syllabic metres fall into three classes such as divine, human and semi-divine.

x *दिव्यो दिव्येतरश्चैव दिव्यमानुष एव च। x *गायत्र्युष्णिगनुष्टप् च बृहती पंक्तिरेव च।। 99।।

divyo divyetaraścaiva divyamānuṣa eva ca / gāyatryuṣṇiganuṣṭap ca bṛhatī paṁktireva ca //

Gāyatrī, Uṣṇik, Anuṣṭup, Bṛhatī, Triṣṭup and Jagati belong to the first or the divine (*divya*) class.

x *त्रिष्टुप् च जगती चैव दिव्योऽयं प्रथमो गणः। x *तथातिजगती चैव शक्वरी चातिशक्वरी।। 100।।

triṣṭup ca jagatī caiva divyo'yaṁ prathamo gaṇaḥ / tathātijagatī caiva śakvarī cātiśakvarī //

94-100 (B.XIV. 107-112; C. 53-58a; 91b) 1. C. विधिकाल०, B. विधिगणकृत०. 2. C. वृत्तमर्धवृत्त. 3. C. छन्दसी यस्य. 4. B. पादे स्याद्धीनं वाधिकमेव वा. 5. C. अक्षरं तन्निवृत् प्रोक्तं. 6. B. भुरुक् चेति द्विजातिभिः. C. गुरुं कैश्चित् द्विजोत्तमाः. 7. B. स्त्रिकाः.

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Atijagatī, Śakvarī, Atiśakvarī, Aṣṭi, Atyaṣṭi, Dhṛti and Atidhṛti belong to the next (*i.e.* human) class.

x *अष्टिरत्यष्टिरपि च धृतिश्चातिधृतिर्गणः। x *कृतिश्च प्रकृतिश्चैव ह्याकृतिर्विकृतिस्तथा।। 101।।

aṣṭiratyaṣṭirapi ca dhṛtiścātidhṛtirgaṇaḥ / kṛtiśca prakṛtiścaiva hyākṛtirvikṛtistathā //

Kṛti, Prakṛti, Vyākṛti (Ākṛti), Vikṛti, Saṁkṛti, Abhikṛti (Atikṛti) and Utkṛti belong to the semi-divine class.

x *संकृत्यभिकृती चैव उत्कृतिर्दिव्यमानुषः।[1] x *गुरुलध्वक्षराणीह सर्वछन्दस्सु दर्शयेत्।। 102।।

x *इति छन्दांसि [2]यानीह मयोक्तानि द्विजोत्तमाः। x *[3]वृत्तान्ये [तानि] नाट्येऽस्मिन् प्रयोज्यानि निबोधत।। 103।।

saṁkṛtyabhikṛtī caiva utkṛtirdivyamānuṣaḥ / guruladhvakṣarāṇīha sarva-chandassu darśayet // iti chandāṁsi yānīha mayoktāni dvijottamāḥ /vṛttānye[tāni] nāṭye'smin prayojyāni nibodhata //

O the best of Brahmins, now listen about the metrical patterns which are to be used in plays and which are included in the Rhythm-types described by me[1].

।। इति भारतीये नाट्यशास्त्रे वागभिनये-वृत्त लक्षणम् नाम पञ्चदशोऽध्यायः।।15।।

// iti bhāratīye nāṭyaśāstre vāgabhinaye-vṛtta lakṣaṇam nāma paccadaśo'dhyāyaḥ //

Here ends Chapter XV of Bharata's Nāṭyaśāstra, which treats all the Verbal Representation and the Rules of Prosody.

101-103 (B.XIV. 113-116a; C. 92-95a). 1. C. adds 22 and a half ślokas (95b-117); Corresponding passages in B. are 92-97a and 116b-132. These are spurious. 104 (B.XIV. 133; C. 118-119). 2. C. जातानि. 3. C. ध्रुवान्येतेषु B. वृत्तान्येतेषु.

1. Some versions of the NŚ. read this couplet as the beginning of the next chapter.

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षोडशोऽध्यायः (16)

वृत्तविधिः

Chapter - XVI

METRICAL PATTERNS

• TANU-MADHYĀ •

[1]आद्ये पुनरन्त्ये द्वे द्वे गुरुणी चेत्। वृत्तं तनुमध्या गायत्रसमुत्था॥1॥
ādye punarantye dve dve guruṇī cet / vṛttaṁ tanumadhyā gāyatrasamutthā //

Tanu-madhyā is a variety [of metres] of the Gāyatrī class. [In each of its feet] the first two and the last two syllables are heavy.[1] Example :

यथा-[2]सन्त्यक्तविभूषा भ्रष्टाञ्जननेत्रा। [3]हस्तार्पितगण्डा किं त्वं तनुमध्या॥2॥
santyaktavibhūṣā bhraṣṭāñjananetrā / hastārpitagaṇḍā kiṁ tvaṁ tanumadhyā //

O fair lady (*lit.* slim-waisted one). why[2] have you cast off your ornaments; why are your eyes without collyrium and why are you resting the cheek on the palm of your hand?

• MAKARAKA-ŚĪRṢĀ •

लघुगण [4]आद्यो भवति चतुष्के। गुरुयुगमन्ते मकरकशीर्षा॥3॥
laghugaṇa ādyo bhavati catuṣke / guruyugamante makarakaśīrṣā //

[Of the same class is] Makaraka-śīrṣā which has [in each of its feet] the first four syllables light and the last two heavy.[3]

यथा-स्वयमुपमान्तं भजसि न कान्तम्। भयकरि कि त्वं मकरकशीर्षा॥4॥
svayamupamāntaṁ bhajasi na kāntam / bhayakari ki tvaṁ makarakaśīrṣā //

You are not greeting the beloved one who has come of you of his own accord. O terrible one, why are you so dull-headed.[4]

षडक्षरकृते पादे लघु यत्र द्वितीयकम्। शेषाणि तु गुरूणि स्युः मालिनो सा मता यथा[5]॥5॥
ṣaḍakṣarakṛte pāde laghu yatra dvitīyakam / śeṣāṇi tu gurūṇi syuḥ mālino sā matā yathā //

1-5 (b.XV. -5; C. 2-5). 1. B.C. practically repeat before this the last couplet of XV. 2. C. सन्यक्त भूषणा. 3. C. हस्तार्पितवक्ता किञ्चित्तनुमध्या- 4. B. आदौ. 5. B. स्नानगन्धाधिक्यैः.

1. The definition of this metre is also its example, though an independent example also follows. Such is the case with many other metres defined in the NŚ.
2. *Kiṁ tvaṁ*—why (are) you...? Cp. *Kiṁ akāraṇam eva darśanaṁ rataye na dīyate*, Kumār, IV. 7.
3. This is called Śaśivadanā by Pr. P., Vr. R. and Śṛ. B.
4. *Makarakaśīrṣā*—having a head (*i.e.* brain) like that of a *makara*. The allusion is perhaps to the foolish *makara* in the *Vānara-makara-kathā* in the Pāñcatantra, IV, which really believed that the monkey had left its heart behind in the tree on the river-bank. Hence, I translate the word as "dull-headed one."

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• MĀLINĪ •

[The metre with] the feet of six syllables of which the second one is light [land the rest heavy] is called Mālinī.[1] Example :

यथा–[1]स्नानगन्धस्रग्भिर्वस्त्रभूषायोगैः। व्यक्तमेवैषा त्वं मालिनी प्रख्याता॥6॥
snānagandhasragbhirvastrabhūṣāyogaiḥ / vyaktamevaiṣā tvaṁ mālinī prakhyātā //

By your perfumed bath [wearing of] garlands, [good] dress and ornaments, you are recognised among these as the well-known wife of a garland-maker.

• MĀLATĪ •

*द्वितीयं पञ्चमं चैव लघु यत्र प्रतिष्ठितम्। *शेषाणि च गुरुणि स्युर्मालती नाम सा यथा[2]॥7॥
dvitīyaṁ pañcamaṁ caiva laghu yatra pratiṣṭhitam / śeṣāṇi ca guruṇi syurmālatī nāma sā yathā //

[The metre with] the feet of six syllables of which the second and the fifth are light and the rest heavy, is called Mālatī. Example :

यथा–*शोभते बद्धया षट्पदाविद्धया। *मालतीमालया मानिनी लीलया॥8॥
śobhate baddhayā ṣaṭpadāviddhayā / mālatīmālayā māninī līlayā //

The self-possessed women wearing the Mālatī garland in which the bees are clinging looks charming.

• UDDHATĀ •

द्वितीयं च चतुर्थं च पञ्चमं च यदा लघु। यस्याः सप्ताक्षरे पादे सा ज्ञेया तूद्धता यथा॥9॥
dvitīyaṁ ca caturthaṁ ca pañcamaṁ ca yadā laghu / yasyāḥ saptākṣare pāde sā jñeyā tūddhatā yathā //

[The metre with] the feet of seven syllables of which the second, the fourth and the fifth are light [and the rest heavy] is called Uddhatā. Example :

यथा–[3]दन्तघातकृताङ्कं व्याकुलालकशोभम्। शंसतीव तवास्यं [4]निर्भरं रतयुद्धम्॥10॥
dantaghātakṛtāṅkaṁ vyākulālakaśobham / śaṁsatīva tavāsyaṁ nirbharaṁ ratayuddham //

Your face which bears the marks of spear-like teeth [for the beloved] and is strewn over with your dishevelled hair, indicates indeed an unrelenting fight of love.

• BHRAMARA-MĀLIKĀ •

आदौ द्वे निधने चैव गुरुणी यत्र वै सदा। पादे सप्ताक्षरे ज्ञेया सा तु भ्रमरमालिका॥11॥

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6 (B.XV. 7-8; C. 6-7). 7-8 (B.XV. 9-10). 9-10 (B.XV. 11, 13; C. 8-9). 10. (B.XV. 11, 13; C. 8-9). 11 (B.XV. 14, 16; C. 10-11). 1. C. om. 7-8. 2. B. कुन्तकृताङ्कं. 3. Ckh. युद्धमुद्धत्-वेशम्। 4. B. मत्ता कान्ते.

1. This is quite different from the metre Mālinī defined by Piṅgala and his followers. The NŚ. calls this second Mālini (with 15 syllables in each pāda) Nāndīmukhī. See below 73-74.

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ādau dve nidhane caiva guruṇī yatra vai sadā / pāde saptākṣare jñeyā sā tu bhramaramālikā //

[The metre with] the feet of seven syllables of which the first two and the last two are heavy [and the rest light] is called Bhramara-mālikā. Example :

यथा–नानाकुसमचित्रे प्राप्ते सुरभिमासे। एषा भ्रमति [1]पुष्पे मत्ता भ्रमरमाला।। 12।।
nānākusamacitre prāpte surabhimāse / eṣā bhramati puṣpe mattā bhramara-mālā //

O beloved one, this being the month of *Caitra* which is variegated with different flowers, cluster of bees are flying about intoxicated [with their smell].

• SIṂHA LĪLA •

आद्यं तृतीयमन्त्यं च पञ्चमं तथा। गुरुण्यष्टाक्षरे पादे [2]सिंहलीलेति सा स्मृता।। 13।।
ādyaṁ tṛtīyamantyaṁ ca pañcamaṁ tathā / guruṇyaṣṭākṣare pāde siṁhalīleti sā smṛtā //

[The metre with] the feet of eight syllables of which the first, the third, the fifth, the seventh, the last and [the eight] are heavy [and the rest light] is called *Siṁha-līla*.[1] Exmaple :

यथा–यत्त्वया ह्यनेकभावाच्चेष्टितं रतं सुगात्रि। तन्मनो मम प्रविष्टं वृत्तमत्र [3]सिंहलीलम्।। 14।।
yattvayā hyanekabhāvāccesṭitaṁ rataṁ sugātri / tanmano mama praviṣṭaṁ vṛttamatra siṁhalīlam //

That you have planned the love's embrace in various ways, O fair one, has entered into my wing as a lion's sport.[2]

• MATTA-CEṢṬITA •

चतुर्थं च द्वितीयं च षष्ठमष्टममेव च। गुरूण्यष्टाक्षरे पादे वदन्ति मत्तचेष्टितम्।। 15।।
caturthaṁ ca dvitīyaṁ ca ṣaṣṭhamaṣṭamameva ca / gurūṇyaṣṭākṣare pāde vadanti mattaceṣṭitam //

[The metre with] the feet of eight syllables of which the second, the fourth, the sixth and the eighth are heavy [and the rest light] is called Matta-ceṣṭita.[3] Example :

यथा–

[4]मदावघूर्णितेक्षणं विलम्बितालकाकुलम्। असंस्थितैः पदैः प्रिया करोति मत्तचेष्टितम्।। 16।।
madāvaghūrṇitekṣaṇaṁ vilambitālakākulam / asaṁsthitaiḥ padaiḥ priyā karoti mattaceṣṭitam //

The beloved one with her eyes always rolling, hairs hanging down dishevelled. and footsteps unsteady, is behaving like a person who is intoxicated.

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12 (B.XV. 14, 16; C. 10-11). 13-14 (B.XV. 17-19); C. 12-13). 15-16 (B.XV. 20, 22; G. 14-15).1 B. सिंहलेखेति. 2. B. सिंहलेखनम्. 3. C. यत्रतत्. 4. B. चरावघूर्णितेक्षणं.

1. C. gives the name as Siṁhalkeha.
2. The translation follows Ag.
3. This metre is named as Pramāṇikā in Pr. P.

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• VIDYULLEKHĀ •

अष्टाक्षरकृते पादे सर्वाण्येव भवन्ति हि। गुरूणि यस्मिन् सा नाम्ना [1]विद्युल्लेखेति संज्ञिता।। 17।।
aṣṭākṣarakṛte pāde sarvāṇyeva bhavanti hi / gurūṇi yasmin sā nāmnā vidyullekheti saṁjñitā //

[The metre with] the feet of eight syllables of which all are heavy, is called Vidyullekhā.[1] Example :

यथा–

[2]सान्द्राम्भोभिर्नानाम्भोदैः श्यामाकारैर्व्याप्ते व्योम्नि। आदित्यांशुस्पर्धिन्येषा दिक्षु भ्रान्ता[3] विद्युल्लेखा।। 18।।
sāndrāmbhobhirnānāmbhodaiḥ śyāmākārairvyāpte vyomni /ādityāṁśus-pardhinyeṣā dikṣu bhrāntā vidyullekhā //

The sky being overcast with dark clouds which are roaring and are laden with masses of water, a flash of lightning which rivals the sun-beam, is running [there] in all directions.

• CITTA-VILĀSITA •

*[4]पञ्चमं सप्तमं चान्त्यं गुरु पादेऽष्टके तथा। *छन्दोज्ञैर्ज्ञेयमेतत्तु वृत्तं चित्तविलासितम्।। 19।।
pañcamaṁ saptamaṁ cāntyaṁ guru pāde'ṣṭake tathā / chandojñairjñeyametattu vṛttaṁ cittavilāsitam //

[The metre with] the feet of eight syllables of which the fifth, the seventh and the last are heavy [and the rest light] is called Citta-vilāsita.[2] Example :

यथा– *स्मितवशविप्रकाशैर्दशनपदैरमीभिः। *वरतनु पूर्णचन्द्रं तव मुखमावृणोति।। 20।।
smitavaśaviprakāśairdaśanapadairamībhiḥ / varatanu pūrṇacandraṁ tava mukhamāvṛṇoti //

O fair lady (*lit.* fair-limbed one)[3]. your face with the teeth revealed on account of the smile, outshines (*lit.* covers) the full moon.

• MADHUKARĪ •

नवाक्षरकृते पादे त्रीणि स्युर्नैधनानि तु। गुरूणि यस्यां सा नाम्ना [5]भवेन्मधुकरी यथा।। 21।।
navākṣarakṛte pāde trīṇi syunaridhanāni tu / gurūṇi yasyāṁ sā nāmnā bhavenmadhukarī yathā //

[The metre which has] the feet of nine syllables of which the last three are heavy [and the rest light] is called Madhukarī.[4] Example :

17-18 (B. XV. 93, 25; C. 16-17). 19-20 (B.XV. 26-2). 21 (B.XV. 29, 31; C. 18-19). 1. B. विद्युन्मालेति कीर्तिता. 2. B. साम्भोभारैरानर्दद्भिः. श्यामाम्भोदैः. 3. B. विद्युन्माला. 4. C. om. the two. 5. B. ज्ञेया.

1. B. gives the name as Vidyun-mālā. This is the name in Piṅgala and Śr. B.
2. C. omits this metre.
3. This mode of addressing a beloved woman is at least as old as the time of Patañjali who quotes the frangment of a poem as follows : *varatanu saṁravadanti kukkuṭāḥ* (Ref. Apte's Guide to Skt. § 319).
4. This metre is called Bhujagaśiśubhṛtā (°yutā, °vṛtā) by Piṅgala and his followers.

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यथा–

कुसुमितमभिपश्यन्ती विविधतरुगणैश्छन्नम्। [1]वनमनिलसुगन्धाढ्यं भ्रमति मधुकरी हृष्टा।। 22।।

kusumitamabhipaśyantī vividhataruganaiśchannam / vanamanilasugandhāḍhyaṁ bhramati madhukarī hṛṣṭā //

Seeing the woodland covered with various trees full of flowers, and redolent with a fragrant breeze, the female bee is flying about in [sheer] delight.

• KUVALAYA-MĀLĀ •

दशाक्षरकृते पादे त्रीण्यादौ त्रीणि नैधने। यस्या गुरूणि सा ज्ञेया पङ्क्तिरुत्पलमालिनी[2]।। 23।।

daśākṣarakṛte pāde trīṇyādau trīṇi naidhane / yasyā gurūṇi sā jñeyā paṅktirutpalamālinī //

[The metre which has] the feet of ten syllables of which the first and the last three are heavy [and the rest light] is called Kuvalaya-mālā.[1] Example :

यथा–

[3]अस्मिंस्ते भ्रमरनिभे कान्ते नानारत्नरचितभूषाढ्ये। शोभामावहति शुभा मूर्ध्नि प्रोत्फुल्ला कुवलयमालेयम्।। 24।।

asmiṁste bhramaranibhe kānte nānāratnaracitabhūṣāḍhye / śobhāmāvahati śubhā mūrdhni protphullā kuvalayamāleyam //

O dear one, this shining garland of full- blown Kuvalaya[2] flowers fastened on the lovely bee-like hairs of your head, richly decorated with various jewels. brings forth a special glamour.

• MAYŪRA-SĀRIṆĪ •

द्वितीयं च चतुर्थं च षष्ठमष्टममेव च। ह्रस्वं दशाक्षरे पादे यत्र सा शिखिसारिणी।। 25।।

dvitīyaṁ ca caturthaṁ ca ṣaṣṭhamaṣṭamameva ca / hrasvaṁ daśākṣare pāde yatra sā śikhisāriṇī //

[The metre which has] the feet of ten syllables of which the second, the fourth, the sixth and the eighth are light [and the rest heavy] is called Mayūra-sāriṇī.[3] Example :

यथा–

नैव तेऽस्ति सङ्गमो मनुष्यै[4]र्नास्ति कामभोगचिह्नमन्यत्। गर्भिणीव दृश्यसे ह्यनार्ये किं मयूरसारिणी[5]त्वमेव ।। 26।।

naiva te'sti saṅgamo manuṣyairnāsti kāmabhogacinhamanyat / garbhiṇīva dṛśyase hyanārye kiṁ mayūrasāriṇī tvameva //

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22 (B.XV. 29, 31; C. 18-19). 23-24 (B.XV. 31, 33; 20-22). 25-26 (B.XV. 34, 36; G. 22-23). 1. C. नवनलिनसुगन्धाढ्यं. B. वनमतिशयगन्धाढ्यं we with Bḍ. 2. B. उत्पलमालिका. 3. B. अस्मिंस्ते शिरसि तदा कान्ते वैदूर्य-स्फटिक-सुवर्णाढ्ये। शोभां स्वां न वहति तां बद्धा सुश्लिष्टा कुवलयमालेयम्. 4. B. नापि. 5. B. त्वमेवं.

1. This is called Paṇava by Piṅgala and his followers.
2. *Kuvalaya* is a blue aquatic flowers of the lotus class.
3. Piṅgala gives the name as Mayūrasāº and so does Vr. R.

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O ignoble one, you have no union with men, neither have you any sign of love's enjoyment. Still you look like one who is *enceinte.* You indeed behave like a pea-hen.[1]

• DODHAKA •

[1]प्रथमं च चतुर्थं च सप्तमं दशमं गुरु। [2]अन्त्यं च त्रैष्टुभे पादे यत्र स्याद् दोधकं तु तत्॥ 27॥

prathamaṁ ca caturthaṁ ca saptamaṁ daśamaṁ guru / antyaṁ ca traiṣṭubhe pāde yatra syād dodhakaṁ tu tat //

[The metre with] the feet of eleven syllables of which the first, the fourth, the seventh, the tenth and the last are heavy [and the rest light] is called Dodhaka. Example :

यथा–

प्रस्खलिताग्रपदप्रविचारं मत्तविघूर्णितगात्रविनामम्। पश्य विलासिनि कुञ्जरमेनं [3]दोधकवृत्तमयं प्रकरोति॥ 28॥

praskhalitāgrapadapravicāraṁ mattavighūrṇitagātravināmam / paśya vilāsini kuñjaramenaṁ dodhakavṛttamayaṁ prakaroti //

O merry lady, look at this elephant which with its faltering steps of the front legs, and with the body playfully moved about [as if in] intoxication, is imitating the manner of a *dodhaka.*[2]

• MOṬAKA •

आदौ द्वे पंचमं चैवाप्यष्टमं नैधनं तथा। गुरूण्येकादशे पादे यत्र तन्मोटकं यथा॥ 29॥

ādau dve pañcamaṁ caivāpyaṣṭamaṁ naidhanaṁ tathā / gurūṇyekādaśe pāde yatra tanmoṭakaṁ yathā //

[The metre with] the feet of eleven syllables of which the first two, fifth, the eighth, and the last are heavy [and the rest light] is called Moṭaka.[3] Example :

यथा–

एषोऽम्बुदनिःस्वनतुल्यरवः [4]क्षीबः स्खलमानविडम्बगतिः। श्रुत्वा घनगर्जितमद्रितटे वृक्षान् प्रति मोटयति द्विरदः॥ 30॥

eṣo'mbudaniḥsvanatulyaravaḥ kṣībaḥ skhalamānaviḍambagatiḥ / śrutvā ghana-garjitamadritaṭe vṛkṣān prati moṭayati dviradaḥ //

This elephant hearing the clouds roaring in the mountain valley, is trumpeting

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27-28 (B.XV. 37, 39; G. 24-25). 28 (B.XV. 87, 39; G.24-25). 29-30 (B.XV. 40,41; G. 26-27). 1. B. आद्यं चतुर्थमन्त्यं. 2. B. गुरुणि. 3. C. वृत्तगतिं. Mss. कुञ्जरमेनं. 4. C. क्षणः.

1. This relates the belief that the pea-fowls' sexual union takes place in complete seclusion.
2. We are not sure of the meaning of the word *dodbaka.* Ag. writes *dodhakena gīyamāṇaṃ vṛttaṃ dodhaka-vṛttam.*
3. This is named as Moṭanaka by Gaṅgādāsa in Ch. M.

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in excitement as loudly as the [rain] clouds, and is rushing with faltering steps to the trees.

• INDRA-VAJRĀ •

नवमं सप्तमं षष्ठं तृतीयं च [1]भवेल्लघु। [2]यत्रैकादशके पादे इन्द्रवज्रेति सा यथा।। 31।।

navamaṁ saptamaṁ ṣaṣṭhaṁ tṛtīyaṁ ca bhavellaghu / yatraikādaśake pāde indravajreti sā yathā //

[The metre with] the feet of eleven syllables of which the third, the sixth, the seventh and the ninth are light, [and the rest heavy] is called Indra-vajrā. Example:

यथा–

[3]त्वं दुर्णिरीक्ष्या [4]दुरितस्वभावा दुःखैकसाध्या कठिनैकभावा। सर्वास्ववस्थासु च कामतन्त्रे योग्यासि किं वा बहुनेन्द्रवज्रे।। 32।।

tvaṁ durṇirīkṣyā duritasvabhāvā duḥkhaikasādhyā kaṭhinaikabhāvā /sarvāsva-vasthāsu ca kāmatantre yogyāsi kiṁ vā bahunendravajre //

You are hard to be looked at, have a troublesome nature, are difficult to be won over, and you have an unmixed (*lit.* one) hard feeling, and in the practice of love. You are unfit (*ayogyā)* at every stage : and in short you are [like] the thunder-bolt of Indra.

• UPENDRA-VAJRĀ •

एभिरेव तु संयुक्ता लघुभिस्त्रैष्टुभी यदा। उपेन्द्रवज्रा विज्ञेया लघ्वादाविह केवलम्।। 33।।

ebhireva tu saṁyuktā laghubhistraiṣṭhubhī yadā / upendravajrā vijñeyā laghvādāviha kevalam //

[The metre with] the feet of eleven syllables of which the first, the third, the sixth, the seventh, the ninth are light [and the rest heavy] is called Upendra-vajrā. Exmaple :

यथा–

[5]श्रिया च वर्णेन विशेषणेन स्मितेन कान्त्या सुकुमारभावात्। अमी गुणा रूपगणानुरूपा भवन्ति ते किं त्वमुपेन्द्रवज्रा।। 34।।

śriyā ca varṇena viśeṣaṇena smitena kāntyā sukumārabhāvāt / amī guṇā rūpagaṇānurūpā bhavanti te kiṁ tvamupendravajrā //

O beloved one, due to your beauty, the special colours [of your dress], smile, grace and delicate bearing, these qualities of yours have matched the qualities of the [beautiful] form. Are you the thunderbolt of Upendra (Viṣṇu)?[1]

• RATHODDHATĀ •

आद्यं तृतीयमन्त्यञ्च सप्तमं नवमं तथा। गुरूण्येकादशे पादे यत्र सा तु रथोद्धता।। 35।।

ādyaṁ tṛtīyamantyañca saptamaṁ navamaṁ tathā / gurūṇyekādaśe pāde yatra sā tu rathoddhatā //

31-32 (B.XV. 42, 43; G.28-29). 33-34 (B.XV. 44, 45; C. 30-31). 35 (B.XV. 46-47; G.32-33). 1. C. लघून्यथ. 2. B. एकादशाक्षरे. 3. C. चन्द्रं निरीक्ष्या. 4. B. दुरितप्रसादा. 5. B. प्रिये श्रिया वर्ण०.

1. *Cf. Upendra-vajraṁ tu indra-dhanuṣā upamitam* etc. (Ag.)

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[The metre with] the feet of eleven syllables of which the first, the third, the seventh, the ninth and the last are heavy [and the rest light] is called Rathōddhatā. Example :

यथा–

किन्त्वया सुभट [1][धुर्य]-वर्जितं नात्मनो न सुहृदां प्रियं कृतम्। यत्पलायनपरायणस्य ते याति धूलिरधुना रथोद्धता[2] ।। 36 ।।

kiṁ tvayā subhaṭa [dhūrya]- varjitam nātmano na suhṛdāṃ priyaṁ kṛtam / yat palāyanaparāyaṇasya te yāti dhūliradhunā rathōddhatā//

O good soldier, having left the van you have done neither any good to yourself nor to your friends, for while running away [from the battlefield] the dust [on your road] rises now [as if] scattered by chariots.[1]

• SVĀGATĀ •

आद्यं तृतीयमन्त्यञ्च सप्तमं [3]तथा। [4]गुरूणि त्रैष्टुभे पादे यत्र सा स्वागता यथा।। 37 ।।

ādyaṁ tṛtīyamantyañca saptamaṁ tathā / gurūṇi traiṣṭubhe pāde yatra sā svāgatā yathā //

[The metre with] the feet of eleven syllables of which the first, the third, the seventh and the tenth and the last are heavy [and the rest light] is called Svāgatā. Example :

यथा–

अद्य मे स फलमायतनेत्रे जीवितं मदनसंश्रितभावम्। आगतासि[5] सदनं मम यस्मात् स्वागतं तव वरोरु निषीद।। 38 ।।

adya me sa phalamāyatanetre jīvitaṁ madanasaṁśritabhāvam / āgatāsisadanaṁ mama yasmāt svāgataṁ tava varoru niṣīda //

O the large-eyed one, today my life and love have attained their object; because you have come to my house. O fair lady, you are welcome, please be seated.

• ŚĀLINĪ •

षष्ठञ्च नवमं चैव [6]लघु स्यात् त्रैष्टुभे यदि। [7]चतुर्भिरादयैर्विच्छेदः सा ज्ञेया शालिनी यथा।। 39 ।।

ṣaṣṭhañca navamaṁ caiva laghu syāt traiṣṭubhe yadi / caturbhirādyairvicchedaḥ sā jñeyā śālinī yathā //

[The metre with] the feet of eleven syllables of which the sixth and ninth are light [and the rest heavy] is called *Śālinī*. Example :

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36 (B.XV. 46-47; G.32-33). 37-38 (B.XV. 49-50; G. 34-35). 39 (B.XV. 51-52; G.36-37). 1. B. C. वर्जितं नात्मनो, Bb. वर्जितात्मना, 2. B. adds another example किं त्वया कुमतिसङ्गया सदा नाज्ञयेव सुहृदां प्रियं कृतम्। यदृगृहाद्वचरनरोषकम्पिता याति तूर्णमबला रथोद्धता. 3. B. गुरु. 4. B. यस्यास्तु 5. B. भवनं. 6. B. लघूनी. 7. B. गुरूण्यन्यानि पादे.

1. B. gives an additional example of this metre (B. XV. 48).

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यथा–

[1]शीलभ्रष्टे निर्गुणे याऽप्रकोपा लोके धैर्यादप्रियं न ब्रवीषि। [2]आर्यं शीलं साध्वि हे तेऽनुवृत्तं [3]माधुर्याढ्या सर्वदा शालिनी त्वम्।। 40।।

śīlabhraṣṭe nirguṇe yā'prakopā loke dhairyādapriyaṁ na bravīṣi / āryaṁ śīlaṁ sādhvi he te'nuvṛttaṁ mādhuryāḍhyā sarvadā śālinī tvam //

You have no anger for one who lacks good conduct and is worthless, and on account of your patience with the people you do not utter harsh words to any one. O good lady, you have adopted a noble conduct; you are a housewife full of sweetness in every respect.

• TOṬAKA •

षष्ठं तृतीयं नवमं गुरुण्यन्त्यमथापि वा। यत्र तु द्वादशे पादे तज् ज्ञेयं तोटकं बुधैः।। 41।।

ṣaṣṭhaṁ tṛtīyaṁ navamaṁ guruṇyantyamathāpi vā / yatra tu dvādaśe pāde taj jñeyaṁ toṭakaṁ budhaiḥ //

[The metre with] the feet of twelve syllables of which the third, sixth, the ninth and the last are heavy [and the rest light] is called *Toṭaka*. Example :

यथा–

किमिदं कपटाश्रयदुर्विषहं [4]बहुशाट्यमथोल्बणरूक्षकथम्। स्वजनप्रियसज्जनभेदकरं ननु तोटकवृत्तमिदं कुरुषे।। 42।।

kimidaṁ kapaṭāśrayadurviṣahaṁ bahuśāṭhyamatholbaṇarūkṣakatham / svajanapriyasajjanabhedakaraṁ nanu toṭakavṛttamidaṁ kuruṣe //

Why is this crooked and insufferable conduct full of villainy, and unambiguous (lit. direct) and harsh words hurting the relations, dear ones and [other] good people? You are indeed behaving like a hammer.

• KUMUDA-NIBHĀ •

आद्यं तृतीयमन्त्यं च पञ्चमं षष्ठमेव च। तथोपान्त्यं जगत्यां च गुरु चेत् कुमुदप्रभा।। 43।।

ādyaṁ tṛtīyamantyaṁ ca pañcamaṁ ṣaṣṭhameva ca / tathopāntyaṁ jagatyāṁ ca guru cet kumudaprabhā //

[The metre with] the feet of twelve syllables of which the first four, the eighth and the tenth are light [and the rest heavy] is called Kumuda-nibhā[1]. Example :

यथा–

कुमुदनिभा त्वं कामबाणविद्धा किमसि नतभ्रूः शीतवातदग्धा। [5]मृदुनलिनीवापाण्डुवक्त्रशोभा कथमसि जाता अग्रतः सखीनाम्।। 44।।

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40 (B.XV. 51-52; G.36-37). 41-42 (B.XV. 53, 55; C.38-39). 43-44 (B.XV. 56, 60; C. 40-41). C. 40-41). 1. B. दुःशीलं वा निर्गुणं चापरं वा. 2. B. तस्माच्छीलं साधुहेतोः संवृत्तं. 3. B.C. माधुर्य्यात् स्यात् सर्वथा; we with Bḍ. 4. C. बहुगर्जमिवोद्गण. 5. C. gives the def. with triads only. B. gives an add. ex. मन्मथेन विद्धा सललितभावा नृत्तगीतयोगा प्रविकशिताक्षी। निन्द्यमद्य किं त्वं विगलितशोभा चन्द्रपादयुक्त्वा कुमुदवती च.

1. B. gives another metre of this name with a different scheme and an example of this (B.XV. 56-58)

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kumudanibhā tvaṁ kāmabāṇaviddhā kimasi natabhrūḥ śītavātadagdhā / mṛdunalinīvāpāṇḍuvaktraśobhā kathamasi jātā agrataḥ sakhīnām //

O fair-eyed damsel, being like a Kumuda flower, why have you been struck with cupid's arrow and why do you appear before your friends with a pale face like a delicate Nalinī blasted by cold wind?

• CANDRA-LEKHĀ •

द्वादशाक्षरके पादे सप्तमं दशमं लघु। आदौ [1]पञ्चाक्षरे छेदश्चन्द्रलेखेति सा यथा।। 45।।

dvādaśakṣarake pāde saptamaṁ daśamaṁ laghu / ādau pañcākṣare chedaścandralekheti sā yathā //

[The metre which has] feet of twelve syllables of which the first five, the seventh and the tenth as are light [and the rest heavy], and the caesura falls after the first five syllables, is called Candra-lekhā. Example :

वक्त्रं सौम्यं ते पद्मपत्रायताक्षं [2]कामस्यावासं [3]सुभ्रुवोश्चावभासम्। कामस्यापीदं काममाहर्तुकामं [4]कान्त्या त्वं कान्ते चन्द्रलेखेव भांसि।। 46।।

vaktraṁ saumyaṁ te padmapatrāyatākṣaṁ kāmasyāvāsaṁ subhruvoścāva-bhāsam / kāmasyāpīdaṁ kāmamāhartukāmaṁ kāntyā tvaṁ kānte candralekheva bhāṁsi //

O beloved one, your sweet face with eyes as large as lotus-petals and the splendour of your beautiful eyebrows, are the abode of love. And they are prone to bring love even to the god of love; you shine as it were like the moon.

• PRAMITĀKṢARĀ •

तृतीयमन्त्य नवमं पञ्चमञ्च यदा गुरु। द्वादशाक्षरके पादे [5]तदा स्यात् प्रमिताक्षरा।। 47।।

tṛtīyamantya navamaṁ pañcamañca yadā guru / dvādaśākṣarake pāde tadā syāt pramitākṣarā //

[The metre with] feet of twelve syllables of which the third, the fifth, the ninth and the last are heavy rest light] is called Pramitākṣarā.

यथा-

[6]स्मितभाषिणी ह्यपलाऽपरुषा निभृतापवादविमुखी सततम्। [7]यदि कस्यचिद्युवतिरस्ति सुखा प्रमिताक्षरा स हि पुमाञ्जयति।। 48।।

smitabhāṣiṇī hyapalā'paruṣā nibhṛtāpavādavimukhī satatam / yadi kasyacidyu-vatirasti sukhā pramitākṣarā sa hi pumāñjayati //

If any one has a pleasing young wife restrained speech, who is always smiling and averse to speaking ill of him (even) secretly, and is never fickle or harsh, that person thrives.

• VAṀŚASTHĀ •

द्वितीयमन्त्यं दशमं चतुर्थं पञ्चमाष्टमे। गुरूणि द्वादशे पादे वंशस्थं जगती तु सा।। 49।।

45-46 (B.XV. 61-62; C. 42-43). 47-48 (B.XV. 63-64; C. 44-45). 49 (B.XV. 65, 67-68; C. 46-48).

1. B. पञ्चाक्षरच्छेद. 2. C. कामस्याभासं. 3. B. सुभ्रुनोच्चप्रहासम्. 4. B. कान्ते कान्त्या त्वं. 5. B. यत्र सा. 6. C. स्मितहासिनी. 7. B. अपि.

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dvitīyamantyaṁ daśamaṁ caturthaṁ pañcamāṣṭame / gurūṇi dvādaśe pāde vaṁśasthaṁ jagatī tu sā //

[The metre with] the feet of twelve syllables of which the second, the fourth, the fifth, the eighth, the tenth and the last are heavy [and the rest light], is called Vaṁśasthā. Example :

यथा–

न मे प्रिया [1]यद् बहुमानवर्जिता [2]कृताप्रिया तैः परुषाभिभाषणैः। तथा च पश्याम्यहमद्य [3]सा ध्रुवं [4]क्षणेन वंशस्थगतिं करिष्यति।। 50।।

yathā–na me priyā yad bahumānavarjitā kṛtāpriyā taiḥ paruṣābhibhāṣaṇaiḥ / tathā ca paśyāmyahamadya sā dhruvaṁ kṣaṇena vaṁśasthagatiṁ kariṣyati //

She is not dear to me, for she is wanting in esteem [for me] and her harsh words [also] have made her displeasing [to me]. So, I see today that she will surely make at once the movement of a sabre.

• HARIṆA-PLUTĀ •

चतुर्थमन्त्यं दशमं सप्तमश्च यदा गुरु। भवेद्धि जागते पादे तदा स्याद्धरिणप्लुता।। 51।।

caturthamantyaṁ daśamaṁ saptamaśca yadā guru / bhaveddhi jāgate pāde tadā syāddhariṇaplutā //

[The metre with] feet of twelve syllables of which the fourth, the seventh, the tenth and the last are heavy [and the rest light] is called Hariṇa-plutā[1]. Example

यथा–

परुषवाक्यकशाभिहता त्वया भयविलोकनपार्श्वनिरीक्षणा। वरतनुः प्रततप्लुतसर्पणैरनुकरोति गतैर्हरिणप्लुतम्।। 52।।

paruṣavākyakaśābhihatā tvayā bhayavilokanapārśvanirīkṣaṇā / varatanuḥ pratataplutasarpaṇairanukaroti gatairhariṇaplutam //

Smitten by the whip of your harsh words, the fair lady (*lit.* fair-limbed one)[2], looking with terrified eyes to her sides and running away continuously with quick steps, is imitating by her movements a deer's gallop.

• KĀMADATTĀ •

सप्तमं नवमञ्चान्त्यमुपान्त्यं च यदा गुरु। द्वादशाक्षरके पादे [5]कामदत्तेति सा स्मृता।। 53।।

saptamaṁ navamaccāntyamupāntyaṁ ca yadā guru / dvādaśākṣarake pāde kāmadatteti sā smṛtā //

50-51 (B.XV. 65, 67-68; C. 46-48). 52 (B.XV. 69; C. 49). 53 (B.XV. 70-71; C. 50-51). 1. B. त्वं बहुमानवर्जितं. 2. C. कृता प्रिये ते, B. प्रियं प्रिया ते. 3. Bbh. सा ध्रुवं, B. विग्रहं, C. विक्रमं. 4. Bbh. क्षणेन, B.C. ध्रुवं हि. 5. C. काममत्ता.

1. This is called Druta-vilambita by Piṅgala and his followers.
2. See above 20 note 2.

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[A metre with] the feet of twelve syllables of which the seventh, the ninth, the eleventh and the last are heavy [and the rest light] is called Kāmadattā[1]. Example :

यथा–

करजपदविभूषिता यथा त्वं सुदति दशनविक्षताधरा च। गतिरपि चरणावलग्नमन्दा त्वमसि मृगगमाक्षि [2]कामदत्ता।। 54।।

karajapadavibhūṣitā yathā tvaṁ sudati daśanavikṣatādharā ca / gatirapi caraṇāvalagnamandā tvamasi mṛgagamākṣi kāmadattā //

O fair lady[2], you have been adorned with the marks of nails, your lips have been bitten by teeth, and your gait also is faltering and slow. It seems, O deer-eyed one, that you have given [yourself up] to [the enjoyment of] love.

• APARAMEYĀ •

आद्यं चतुर्थं दशमं सप्तमं च यदा लघु। द्वादशाक्षरके पादे[3] अप्रमेया तथाहि सा।। 55।।

ādyaṁ caturthaṁ daśamaṁ saptamaṁ ca yadā laghu / dvādaśākṣarake pāde aprameyā tathāhi sā //

[The metre with] the feet of twelve syllables of which the first, the fourth, the seventh and tenth are light [and the rest heavy], is called *Aparameyā*[3]. Example :

यथा–

न ते काचिदन्या समा दृश्यते स्त्री [4]गुणैर्या द्वितीया तृतीयापि चास्मिन्। [5]ममेयं मतिलोकमालोक्य सर्वं जगत्यप्रमेयासि [6]सृष्टा विधात्रा।। 56।।

na te kācidanyā samā dṛśyate strī guṇairyā dvitīyā tṛtīyāpi cāsmin / mameyaṁ matilokamālokya sarvaṁ jagatyaprameyāsi sṛṣṭā vidhātrā //

Nowhere to be seen another woman who is your equal, and there is in this [world] none who is [even] second or third to you in order of merit. The creator has made you matchless.

• PADMINĪ •

द्वितीयं पञ्चमं चैव अष्टमैकादशं तथा। पादे यत्र लघूनि स्युः पद्मिनी नाम सा यथा।। 57।।

dvitīyaṁ pañcamaṁ caiva aṣṭamaikādaśaṁ tathā / pāde yatra laghūni syuḥ padminī nāma sā yathā //

[The metre with] the feet of twelve syllables of which the second, the fifth, the eighth and the eleventh are light [and the rest heavy], is called Padminī[4]. Example :

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54 (B.XV. 70-71; C. 50-51). 55-56 (B.XV. 72-73; G.52-53). 57 (B.XV. 74, 76; C. 54-55). 1. B. सृगनिभाक्षि. 2. C. काममत्ता. 3. B. पादे तु जागते. 4. B. नृलोके विशिष्टा गुणैरद्वितीयै:. 5. B. त्रिलोक्यां गुणाग्र्यान् समाहृत्य सर्वान्. 6. B. दृष्टा.

1. C. calls this Kāma-mattā.
2. *Sudati*—O fair-toothed one.
3. This is called Bhujaṅga-prayāta by Piṅgala and his followers.
4. This is called Sragviṇī by Piṅgala and his followers.

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देहतोयाशया वक्त्रपद्मोज्ज्वला नेत्रभृङ्गाकुला दन्तहंसैः [1]स्मिता। [2]केशपत्रच्छदा चक्रवाकस्तनी
पद्मिनीव प्रिये भासि मे सर्वदा[3]॥ 58॥

dehatoyāśayā vaktrapadmojjvalā netrabhṛṅgākulā dantahaṁsaiḥ smitā/
keśapatracchadā cakravākastanī padminīva priye bhāsi me sarvadā//

O dear lady, you always appear to me like a lotus-lake, for your body is a pool of water which shines by the lotus-face, and your eyes are the restless bees [there], and you smile with the swan-like teeth, and your hairs are [the lotus]-leaves and the breasts are like the Cakravākas [swimming there].[1]

• PAṬUVṚTA •

आदौ षट् दशमं चैव पादे यत्र लघून्यथ। शेषाणि तु गुरूणि स्युर्जागते [4]पटुसंज्ञिता॥ 59॥

ādau ṣaṭ daśamaṁ caiva pāde yatra laghūnyatha/ śeṣāṇi tu gurūṇi syurjāgate paṭusaṁjñitā//

[The metre with] the feet twelve syllables of which the first six and the tenth are light [and the rest heavy], is called Paṭuvṛtta.[2] Example :

यथा–

उपवनसलिलानां बालपद्मैः-भ्रमरपरभृतानां कण्ठनादैः। [5]समदगतिविलासैः कामिनीनां कथयति
[6]पटुवृत्तं पुष्पमासः॥ 60॥

upavanasalilānāṁ bālapadmaiḥ-bhramaraparabhṛtānāṁ kaṇṭhanādaiḥ/
samadagativilāsaiḥ kāminīnāṁ kathayati paṭuvṛttaṁ puṣpamāsaḥ//

The month of Caitra (*lit.* honey-month) with lotus-buds in the garden-lakes, songs of bees and cuckoos and the playful movements of intoxicated women, is announcing its smart manners.[3]

• PRABHĀVATĪ •

[7]द्वितीयान्त्ये चतुर्थञ्च नवमैकादशे गुरु। विच्छेदोऽतिजगत्याञ्च चतुर्भिः सा प्रभावती॥ 61॥

dvitīyāntye caturthañca navamaikādaśe guru/ vicchedo'tijagatyāñca caturbhiḥ
sā prabhāvatī//

[The metre with] feet of twelve syllables of which the second, the fourth and the ninth the eleventh and the last are heavy [and the rest light] is Prabhāvati. Example :

यथा–

कथन्त्विमं कमलविशाललोचने गृहं घनैः पिहितकरे [8]निशाकरे। अचिन्तयन्त्यभिनववर्षविद्युत-
स्त्वमागता सुतनु यथा प्रभावती॥ 62॥

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58 (B.XV. 74, 76; C. 54-55). 59-60 (B.XV. 78, 80; C. 56-57). 61-62 (B.XV. 81-82; C. 58-59).
1. B. दन्तहंसस्मिता, C. दन्तहंसैः स्थिता. 2. C. केशपाशच्छदा, see B. 77. 3. B. adds a variant of this (B. 77). 4. BC. पुट. 5. B. मदनमदविलासैः. 6. BC. पुट. 7. C. द्वितीयञ्च. 8. B. दिवाकरे

1. B. gives a second example (B. XV. 77) which seems to be a variant of this.
2. This is called Puṭa by Piṅgala and his followers.
3. I am not certain about the exact meaning of the term *puṭavṛtta*. One ms. gives it as *paṭurvṛtta* (see B.) which I adopt.

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kathantvimaṁ kamalaviśālalocane gṛhaṁ ghanaiḥ pihitakare niśākare/ acintyantyabhinavavarṣavidyuta-stvamāgatā sutanu yathā prabhāvatī//

O fair one, with eyes as large as lotus, how have you come like a goddess (*lit.* radiant being) to this house [of mine] when rays of the moon have been covered by clouds, and you have not cared for the impending (*lit.* new) rains and the lightning?

• PRAHARṢAṆĪ •

त्रीण्यादावष्टमोपान्त्ये दशमं [1]नैधने तथा। गुरूण्यतिजगत्यां तु त्रिभिश्च्छेदैः [2]प्रहर्षणी।। 63।।

trīṇyādāvaṣṭamopāntye daśamaṁ naidhane tathā/ gurūṇyatijagatyāṁ tu tribhiścchedaiḥ praharṣaṇī//

[The metre with the] feet of thirteen syllables of which the first three, the eighth, the tenth and the twelfth and the last are heavy [and the rest light] is called Praharṣaṇī. Example :

यथा–

भावस्थैर्मधुरकथैः सुभाषितैस्त्व साटोपस्खलितविलम्बितैगतैश्च। [3]नानांगैर्हरसि मनांसि कामुकानां सुव्यक्तं [4]ह्यसि जगति [5]प्रहर्षणीव।। 64।।

bhāvasthairmadhurakathaiḥ subhāṣitaistva sāṭopaskhalitāvilambitairgataiśca/ nānāṁgairharasi manāṁsi kāmukānāṁ suvyaktaṁ hyasi jagati praharṣaṇīva//

[O fair one], by your loving and sweet words, witty sayings, majestic, faltering and slow steps, and by the various graceful movements of other limbs you captivate the mind of lovers. It is very clear that you are enrapturing beyond [anything else in] this world.

• MATTA-MAYŪRA •

षष्ठञ्च सप्तमञ्चैव दशमैकादशं लघु। त्रयोदशाक्षरे पादे ज्ञेयं मत्तमयूरकम्।। 65।।

ṣaṣṭhañca saptamañcaiva daśamaikādaśaṁ laghu/ trayodaśākṣare pāde jñeyaṁ mattamayūrakam//

[The metre with] the feet of thirteen syllables of which the sixth, the seventh the tenth and eleventh are light [and the rest heavy], is called *Matta-mayūra*. Example :

यथा–

विद्युन्नद्धा सेन्द्रधनुद्योतितदेहा[6] वातोद्धूता श्वेतबलाकाकृतशोभाः। एते मेघा गर्जितनादोज्ज्वलचिह्नाः प्रावृट्कालं [7]मत्तमयूरं कथयन्ति।। 66।।

vidyunnaddhā sendradhanudyotitadehā vātoddhūtā śvetabalākākṛtaśobhāḥ/ ete meghā garjitanādojjvalacinhāḥ prāvṛtkālaṁ mattamayūraṁ kathayanti//

63-64 (B.XV. 83-34; C. 60-61). 65-66 (B.XV. 85-86; C. 62-63). 1. C. नैधनं, B. नैधनद्वयम्. 2. B. प्रहर्षिणी. 3. B. शोभाढ्यैः. 4. B. ह्यतिजगति. 5. B. प्रहर्षिणी. 6. B. ०धनूरञ्जितदेहा. 7. C. मत्तमयूराः.

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These clouds [characterised] by a thundering noise and brilliant signs containing Lightening and rainbow, moved about by the wind. And adorned with cranes speak of the [arrival of the] rainy season which maddens peacocks.

• VASANTA-TILAKĀ •

आदौ द्वे च चतुर्थञ्चाप्यष्टमैकादशे गुरु। अन्त्योपान्त्ये च [1]शक्वर्या वसन्ततिलका यथा।। 67।।

ādau dve ca caturthañcāpyaṣṭamaikādaśe guru / antyopāntye ca śakvaryā vasantatilakā yathā //

[The metre with] the feet of fourteen syllables of which the first two, the fourth, the eighth and the eleventh and thirteenth and the last are heavy [and the rest light is called Vasanta-tilakā. Example :

चित्रैर्वसन्तकुसुमैः कृतकेशहस्ता स्रग्दाममाल्यरचना सुविभूषिताङ्गी। [2]नागावतंसक-विभूषितकर्णपाली साक्षाद्वसन्ततिलकेव विभाति नारी।। 68।।

citrairvasantakusumaiḥ kṛtakeśahastā sragdāmamālyaracanā suvibhūṣitāṅgī / nāgāvataṁsakavibhūṣitakarṇapālī sākṣādvasantatilakeva vibhāti nārī //

This well-dressed woman who has adorned her braid of hairs with many-coloured vernal flowers, and the rest of her body with various types of flower garlands[1] and lobes of her ears with snake-like ear-ornaments, looks indeed like the decoration *(tikala)* on the forehead [of the goddess] of spring.

• ASAṂBĀDHĀ •

पञ्चादौ शक्वरीपादे गुरूणि त्रीणि चान्ततः। पञ्चाक्षरादौ च यतिरसंबाधा तु सा स्मृता।। 69।।

pañcādau śakvarīpāde gurūṇi trīṇi cāntataḥ / pañcākṣarādau ca yatirasaṁbādhā tu sā smṛtā //

[The metre with the] feet of fourteen syllables, of which first five and the last three are heavy, [and the rest light] is called Asaṁbādhā. Example :

यथा-

[3]मानी लोकज्ञः श्रुतबलकुलशीलाढ्यो यस्मिन् सम्मानं न सदृशमनुपश्येद्धि। गच्छेत्तं त्यक्त्वा द्रुतगतिरपरं देशं कीर्णा नानार्थैरवनिरियमसंबाधा।। 70।।

mānī lokajñaḥ śrutabalakulaśīlāḍhyo yasmin sammānaṁ na sadṛśamanu-paśyeddhi / gacchettaṁ tyaktvā drutagatiraparaṁ deśaṁ kīrṇā nanārthaira-vaniriyamasaṁbādhā //

A proud person who knows the world and is learned, strong, of high birth and character, must have [country] in which he does not receive adequate honour, and should quickly go to a different land; for this world is scattered over with wealth of many kinds and offers no obstruction [to such a person].

67-68 (B.XV. 87-88; C. 64-65). 69-70 (B.XV. 89-90; C. 66-67). 1. B. शक्कर्यां. 2. B. नानावत-संविभूषितकर्णपाशा, C. ०भूषितगण्डपाली. 3. C. मानालोकज्ञः सुतबल०.

1. *Srak* and *mālya* are used here probably to indicate two different kinds of garlands.

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• ŚARABHĀ •

[1]आदौ चतुर्गुरूणि स्युर्दशमैकादशे तथा। अन्त्योपान्त्ये तु शक्वर्याः पादे तु शरभा यथा।। 71।।
ādau caturgurūṇi syurdaśamaikādaśe tathā / antyopāntye tu śakvaryāḥ pāde tu śarabhā yathā //

[The metre with the] feet of fourteen syllables of which the first four, the tenth, the eleventh, the thirteenth and the last are heavy [and the rest light] is called Śarabhā. Example :

एषा कान्ता व्रजति [2]ललितं वेपमाना [3]गुल्मैश्छन्नं [4]वनमुरुनगैः संप्रविद्धम्। हा हा कष्टं किमिदमिति नो वेद्मि मूढो व्यक्तं [5]क्रोधाच्छरभललितं कर्तुकामा।। 72।।
eṣā kāntā vrajati lalitaṁ vepamānā gulmaiśchannaṁ vanamurunagaiḥ saṁpraviddham / hā hā kaṣṭaṁ kimidamiti no vedmi mūḍho vyaktaṁ krodhāccharabhalalitaṁ kartukāmā //

This beloved lady goes trembling in a graceful manner to the forest covered with shrubs and interspersed with high hillocks. Ah, what a pity, the fool that I am, I could not understand that due to anger she is openly the graceful role of a young elephant.

• NĀNDIMUKHĪ •

आदौ षट् दशमं चैव लघूनि स्युस्त्रयोदश। [6]यत्रातिशाक्करे पादे ज्ञेया नान्दीमुखी तु सा।। 73।।
ādau ṣaṭ daśamaṁ caiva laghūni syustrayodaśa / yatrātiśākvare pāde jñeyā nāndīmukhī tu sā //

[The metre with] the feet of fifteen syllables of which the first six, the tenth, and the thirteenth are light [and the rest heavy], is called Nāndīmukhī.[1] Example:

यथा–

न खलु तव कदाचित्क्रोधताम्रायताक्षं भ्रुकुटिवतिलभङ्गं दृष्टपूर्वं मयास्यम्। किमिह बहुभिरुक्तैर्या ममेच्छा हृदिस्था त्वमसि मधुरवाक्या देवि नान्दीमुखीव।। 74।।
na khalu tava kadācitkrodhatāmrāyatākṣaṁ bhrukuṭivatilabhaṅgaṁ dṛṣṭapūrvaṁ mayāsyam / kimiha bahubhiruktairyā mamecchā hṛdisthā tvamasi madhuravākyā devi nāndīmukhīva //

Never before have I seen your face with eyes red in anger and with eyebrows curved by a frown; O lady, what more shall I say ? Are you the [same] sweet-tongued one who resides in my heart and has a jolly face ?

• GAJA-VILASITA •

आद्यं षष्ठं चतुर्थं च नैधनं च गुरूण्यथ। षोडशाक्षरके पादे गजविलसितं तु तत्।। 75।।
ādyaṁ ṣaṣṭhaṁ caturthaṁ ca naidhanaṁ ca gurūṇyatha / ṣoḍaśākṣarake pāde gajavilasitaṁ tu tat //

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71 (B.XV. 91; C. 68). 72 (B.XV. 92; C. 69). 73-74 (B.XV. 93-94; C. 70-71). 75 (B.XV. 95-97; C. 42-73). 1. B. चत्वार्यादौ. 2. C. ललिता. 3. C. गुलमचछन्नं. 4. B. वनमभिन्वैः. 5. B. कान्ते शरभललितात्वं करोषि. 6. C. यत्र पञ्चदशे.

1. This is called Mālinī by Piṅgala and his followers.

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[The metre with] the feet of sixteen syllables of which the first, the fourth, the sixth and last are heavy [and the rest light] is called Gaja-vilasita.[1] Example

यथा-

[1]तोयधरः [2]सुधीरघनपटुपटहरवः [3]सर्जकदम्बनीपकुटजकुसुमसुरभिम्। कन्दलसेन्द्रगोपक-रचितमवनितलं वीक्ष्य करोत्यसौ वृषभगजविलसितकम्।। 76।।

toyadharaḥ sudhīraghanapaṭupaṭaharavaḥ sarjakadambanīpakuṭajakusuma-surabhim / kandalasendragopakaracitamavanitalaṁ vīkṣya karotyasau vṛṣabhagajavilasitakam //

On seeing the surface of the earth adorned with the Kandala and the Indragopa, and perfumed with the flowers of Sal, Kadamba[2], Nipa,[3] and Kuṭaja, this cloud with its loud and clear drum-like peals of thunder (*lit.* sounds of the clouds) imitates the sportful movement of a bull and an elephant.

• PRAVARA-LALITA •

आद्यात् पराणि पञ्चैव द्वादशं सत्रयोदशम्। अन्त्ये द्वे यत्र दीर्घाणि प्रवरं ललितं हि तत्।। 77।।

ādyāt parāṇi pañcaiva dvādaśaṁ satrayodaśam / antye dve yatra dīrghāṇi pravaraṁ lalitaṁ hi tat //

[The metre with the] feet of sixteen syllables of which of the second, third the fourth, the fifth, the sixth, the twelfth the fifteeth and the last are heavy [and the rest light] is called Pravara-lalita. Example :

यथा–

नखालीढं गात्रं [4]दशनविहतं चोष्ठगण्डं शिरः पुष्पोन्मिश्रं प्रविलुलितकेशालकान्तम्। [5]गतिः खिन्ना चैवं वदनमपि संभ्रान्तनेत्रमहो श्लाघ्यं वृत्तं प्रवरललितं [6]कामचेष्टम्।। 78।।

nakhālīḍhaṁ gātraṁ daśanavihataṁ coṣṭhagaṇḍaṁ śiraḥ puṣponmiśraṁ pravilulitakeśālakāntam / gatiḥ khinnā caivaṁ vadanamapi saṁbhrāntanetra-maho ślāghyaṁ vṛttaṁ pravaralalitaṁ kāmaceṣṭam /

Her body has been scratched by nails, and lips and cheeks are bitten-by teeth, the head is set with flowers, hairs have their ends scattered, and her gait is languid, and eyes are restless. Ah, a very graceful exploit of love, has taken place in a praisworthy manner.

• ŚIKHARIṆĪ •

आद्यात्पराणि पञ्चैव द्वादशं सत्रयोदशम्। अन्त्यं सप्तदशे पादे शिखरिण्यां गुरूणि च।। 79।।

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76 (B.XV. 95-97; C. 42-73). 77-78 (B.XV. 98, 100; C. 74-75). 78 (B.XV. 98, 100; C. 74-75). 79 (B.XV. 101, 103; C. 76-77). 1. B. तोयधरैः. 2. B. पटुपटहरवैः. 3. Mss. सुरभिः. 4. C. दशननिहितं, B. दशनखचितं, Bdh दशनविहतं. 5. C. गतिर्मन्दा. 6. C. कामवेषम्.

1. This is called Ṛṣabha-gaja-vilasita by Piṅgala and his followers.
2. *Kadamba* and *nipa* are usually considered synonymous. It is just possible that these are two different trees' with these two names, and later writers have ignored the difference which may be very slight. It may be noted here that the Concise Oxford Dictionary defines nipa as kind of E. Indian palm.'
3. See note I above.

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ādyātparāṇi pañcaiva dvādaśaṁ satrayodaśam / antyaṁ saptadaśe pāde śikhariṇyāṁ gurūṇi ca //

[The metre with] the feet of seventeen syllables of which the second, the third, the fourth, the fifth, and sixth, the twelfth, the thirteenth and the last are heavy [and the rest light], is called Śikhariṇī. Example :

यथा–

महानद्याभोगे[1] पुलिनमिव ते भाति जघनं तथास्यं नेत्राभ्यां भ्रमरसहितं पङ्कजमिव।
[2]तनुस्पर्शश्चायं सुतनु सुकुमारो न परुषः। स्तनाभ्यां तुङ्गाभ्यां शिखरिणिनिभा भासि [3]दयिते।। 80।।

mahānadyābhoge pulinamiva te bhāti jaghanaṁ tathāsyaṁ netrābhyāṁ bhramarasahitaṁ paṅkajamiva / tanusparśaścāyaṁ sutanu sukumāro na paruṣaḥ / stanābhyāṁ tuṅgābhyāṁ śikhariṇinibhā bhāsi dayite //

Your hip is like the sand-bank on the margin of a river, your face together with the eyes, is like a lotus with the bees, the touch of your body O fair one, is soft and not rough; with your two elevated breasts you look like a lake between two hills, O dear one.

• VṚṢABHA-CEṢṬITA •

यत्र पञ्च लघून्यादौ त्रयोदशचतुर्दशे। षोडशैकादशे चैव तत्स्यात् वृषभचेष्टितम्।। 81।।

yatra pañca laghūnyādau trayodaśacaturdaśe / ṣoḍaśaikādaśe caiva tatsyāt vṛṣabhaceṣṭitam //

[The metre with the] feet of seventeen syllables of which the first five, the eleventh, the thirteenth, the fourteeth, and the sixteenth are light [and the rest heavy] is called Vṛṣabha-ceṣṭita[1]. Example :

यथा–

[4]जलजनिनदं [5]श्रुत्वा गर्जन्मदोच्चयदर्पितो विलिखति महीं [6]शृङ्गाक्षेपैर्मृगः प्रतिनर्द्य च।
स्वयुवतिवृतो गोष्ठाद् गोष्ठं प्रयाति च निर्भयो वृषभललितं चित्रं वृत्तं करोति च शाद्वले।। 82।।

jalajaninadaṁ śrutvā garjanmadoccayadarpito vilikhati mahīṁ śṛṅgākṣepairmṛgaḥ pratinardya ca / svayuvativṛto goṣṭhād goṣṭhaṁ prayāti ca nirbhayo vṛṣabhalalitaṁ citraṁ vṛttaṁ karoti ca śāḍvale //

On hearing the thundering noise of the clouds the beast maddened with an excess of rut, is striking the earth with its horns and is bellowing in reply. And then, surrounded by young females of its class goes fearlessly from one cow-pen to another and has the ox's sportive exploits of many kinds on the [pasture].

• ŚRĪDHARĀ •

चत्वार्यादौ च दशमं गुरु यत्र त्रयोदशम्। चतुर्दशं तथान्त्ये द्वे चेकादशमथापि च।।

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80 (B.XV. 101, 103; C. 76-77). 81-82 (B.XV. 104, 106; C. 78-79). 1. B. भोगं. 2. B. ०स्पर्शश्चायं. 3. B. वनिते. 4. B. जलधररवं. 5. B. श्रुत्वा मदोच्छ्य. 6. B. शृङ्गैर्वृषः, C. शृङ्गैर्मुहुः

1. This is called Hariṇī by Piṅgala and his followers.

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यदा सप्तदशे पादे शेषाणि च लघून्यथ। भवन्ति यस्मिन् सा ज्ञेया श्रीधरा नामतो यथा[1] ।। 83 ।।
catvāryādau ca daśamaṁ guru yatra trayodaśam / caturdaśaṁ tathāntye dve cekādaśamathāpi ca // yadā saptadaśe pāde śeṣāṇi ca laghūnyatha / bhavanti yasmin sā jñeyā śrīdharā nāmato yathā //

[The metre with] the feet of seventeen syllables of which the first four, the tenth, the eleventh, the thirteenth, the fourteenth and the last are heavy [and the rest light], is called Śrīdharā.[1] Example :

स्नानैश्चूर्णैः सुखसुरभिभिर्गण्डलेपैश्च धूपैः[2] पुष्पैश्चान्यैः शिरसि रचितैर्वस्त्रयोगैश्च तैस्तैः।
नानारत्नैः [3]कनकखचितैरङ्गसम्भोगसंस्थै-र्व्यक्तं कान्ते कमलनिलया [4]श्रीधरेवातिभासि ।। 84 ।।
snānaiścūrṇaiḥ sukhasurabhibhirgandhavāsaiśca dhūpaiḥ puspaiścānyaiḥ śirasi racitairvastrayogaiśca taistaiḥ / nānāratnaiḥ kanakakhacitairaṅgasambhoga-saṁsthai-rvyaktaṁ kānte kamalanilayā śrīdharevātibhāsi //

O beloved one, by your bathing, powders, pleasantly fragrant paste smeared on your cheek, the [hair perfuming] incense, flowers set on the hair (*lit.* head), various clothes and many jewels combined with gold worn on the limbs, you shine indeed very much like the lotus-dwelling [one] who is goddess of beauty.

• VAṀSA-PATRA-PATITA •

आद्यं चतुर्थं षष्ठं च दशमं नैधनं गुरु। तद्वंशपत्रपतितं दशभिः सप्तभिर्यतिः ।। 85 ।।
ādyaṁ caturthaṁ ṣaṣṭhaṁ ca daśamaṁ naidhanaṁ guru / tadvaṁśapatrapatitaṁ daśabhiḥ saptabhiryatiḥ //

[The metre with] the feet of seventeen syllables of which the first, the fourth, the tenth and the last are heavy [and the rest light], is called the Vaṁśa-patra-patita. Example :

यथा–

एष गजोऽद्रिमस्तकतटे कलभपरिवृतः क्रीडति वृक्षगुल्मगहने कुसुमभरनते। मेघरवं निशम्य [5]मुदितः पवनजवसमः सुन्दरि वंशपत्रपतितं पुनरपि कुरुते ।। 86 ।।
eṣa gajo'drimastakataṭe kalabhaparivṛtaḥ krīḍati vṛkṣagulmagahane kusumabharanate / megharavaṁ niśamya muditaḥ pavanajavasamaḥ sundari vaṁśapatrapatitaṁ punarapi kurute //

O fair lady, this elephant which surrounded by young ones is playing near the peak of the hill in the thick forest of trees and shrubs laden with flowers, is delighted to hear the roaring of clouds, and is moreover causing, like the wind, the bamboo leaves to fall [on the ground].

83-84 (B.XV. 107-108, 110; C. 80-81). 85-86 (B.XV. 11-112; C. 82-93). 1. C. om. this def. 2. B. गन्धवासैश्च धूपैः. 3. C. कनकरचितै०. 4. Bb. श्रीधरा त्वं विभासि, Bp. श्रीधरेवावभासि. 5. C. पवनजववशात्.

1. This is called Mandākrāntā by Piṅgala and his followers.

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• VILAMBITA-GATI •

द्वितीयमन्त्यं षष्ठं चाप्यष्टमं द्वादशं तथा चतुर्दशं पञ्चदशं पाद सप्तदशाक्षरे।
भवन्ति यत्र दीर्घाणि शेषाणि च लघून्यथ विलम्बितगतिः सा तु विज्ञेया नामतो यथा।। 87।।
dvitīyamantyaṁ ṣaṣṭhaṁ cāpyaṣṭamaṁ dvādaśaṁ tathā caturdaśaṁ pañcadaśaṁ pāda saptadaśākṣare / bhavanti yatra dīrghāṇi śeṣāṇi ca laghūnyatha vilambitagatiḥ sā tu vijñeyā nāmato yathā //

[The metre with the] feet of seventeen syllables of which the second, the sixth, the eighth, the twelfth, the fourteenth, the fifteenth and the last are heavy [and the rest light] is called Vilambitagati[1]. Example :

विघूर्णितविलोचना [1]पृथुविघूर्णहारा पुनः प्रलम्बरसना चलत्स्खलितपादमन्दक्रमा[2]।
न मे प्रियमिदं जनस्य बहुमानरागेण यन्मदेन विवशा विलम्बितगतिः कृता त्वं प्रिये।। 88।।
vighūrṇitavilocanā pṛthuvikīrṇahārā punaḥ pralambarasanā calatskhalitapādamandakramā / na me priyamidaṁ janasya bahumānarāgeṇa yanmadena vivaśā vilambitagatiḥ kṛtā tvaṁ priye //

O beloved one, your eyes are rolling, the large necklace is displaced, the girdle is hanging loose, and your slow steps are faltering; I indeed like[2] this your slow gait that you assume out of overwhelming pride due to this man's love and respect [for you].

• CITRA-LEKHĀ •

पञ्चादौ पञ्चदशकं द्वादशैकादशे गुरु। चतुर्दशं यथाऽन्त्ये द्वे चित्रलेखा [3]बुधैः स्मृता।। 89।।
pañcādau pañcadaśakaṁ dvādaśaikādaśe guru / caturdaśaṁ yathā'ntye dve citralekhā budhaiḥ smṛtā //

[The metre with the] feet of eighteen syllables of which the first five, the eleventh, the twelfth, the fourteenth, the fifteenth, the seventeenth and the last are heavy [and the rest light] is called Citra-lekhā[3]. Example :

यथा–

नानारत्नाढ्यैर्बहुभिरधिकं भूषणैरङ्गसंस्थैर्नानागन्धाढ्यैर्मदजजनैरङ्गरागैर्विचित्रैः। केशैः [4]स्नानार्द्रैः
कुसुमरचितैर्वक्त्ररागैश्च तैस्तैः कान्ते संक्षेपात् किमिह बहुना चित्रलेखेत भासि।। 90।।
nānāratnāḍhyairbahubhiradhikaṁ bhūṣaṇairaṅgasaṁsthairnānāgandhāḍhyair-madajajanairaṅgarāgairvicitraiḥ / keśaiḥ snānārdraiḥ kusumaracitair-vaktrarāgaiśca taistaiḥ kānte saṁkṣepāt kimiha bahunā citralekheta bhāsi //

O beloved one, you shine very much with the many bejewelled ornaments worn on your limbs, various pleasant cosmetics rich in passion inspiring scents,

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87-88 (B.XV. 113-114, 116; C. 84-85). 89-90 (B.XV. 117-119; C.87-87). 1. C. पृथुविघूर्णहारा. 2. B. मन्दक्तमा. 3. B. धृतौ. 4. B. स्नानाढ्यैः.

1. This is called Pṛthvi by Piṅgala and his followers.
2. lit. Is it not dear to me?
3. This is called Kusumita-latā-vellitā by Piṅgala and his followers.

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hairs wet after bath and decorated with flowers, and varied colours of your clothes. What shall I say more? To be brief you appear like *Citralekhā*, (the heavenly nymph).

• ŚĀRDŪLA-VIKRĪḌITA •

अन्त्यं सप्तदशं चैव षोडशं च चतुर्दशम्। [1]द्वादशं सानुगं चैव षष्ठमष्टममेव च।। 91।।
त्रीण्यादौ च गुरुणि स्युर्यस्मिंस्त्वेकोनविंशके। पादे लघूनि शेषाणि [2]शार्दूलविक्रीडितं तु तत्।। 92।।

antyaṁ saptadaśaṁ caiva ṣoḍaśaṁ ca caturdaśam / dvādaśaṁ sānugaṁ caiva ṣaṣṭhamaṣṭamameva ca // trīṇyādau ca guruṇi syuryasmiṁstvekonaviṁśake / pāde laghūni śeṣāṇi śārdūlavikrīḍitaṁ tu tat //

[The metre with] the feet of nineteen syllables of which the first three, the sixth, the eighth, the twelfth, the thirteenth, the fourteenth, the sixteenth, the seventeenth and the last are heavy [and the rest light], is called *Śārdūlavikrīḍita*. Example :

यथा–

नानाशस्त्रशतघ्नितोमरहताः प्रभ्रष्टसर्वायुधाः [3]निर्भिन्नोदरबाहुवक्त्रनयना [4]निर्भर्त्सिताः शत्रवः।
धैर्योत्साहपराक्रमप्रभृतिभिस्तैस्तैर्विचित्रैर्गुणैर्वृत्तं ते रिपुघाति भाति समरे शार्दूलविक्रीडतम्।। 93।।

nānāśastraśataghnitomarahatāḥ prabhraṣṭasarvāyudhāḥ nirbhinnodara-bāhuvaktranayanā nirbhartsitāḥ śatravaḥ /dhairyotsāhaparākramaprabhṛti-bhistaistairvicitrairguṇairvṛttaṁ te ripughāti bhāti samare śārdūlavikrīḍatam /

The enemies have repelled [after some of them have been] killed with various weapons, Śataghni and Tomara and [some have] their bellies, arms, face and eyes pierced and [some have] lost all their weapons. Your enemy-killing exploits in the battle, comparable to the tiger's sports and characterised by virtues such as, patience, energy and value, are splendid.[1]

• SUVADANĀ •

चत्वार्यादौ च षष्ठं च सप्तमं स चतुर्दशम्। तथा पञ्चदशं चैव षोडशं नैधनं तथा।। 94।।
एतानि तु गुरूणि स्युः शेषाणि तु लघून्यथ। पादे यत्र कृतौ ज्ञेया नाम्ना सुवदना तु सा।। 95।।

catvāryādau ca ṣaṣṭhaṁ ca saptamaṁ sacaturdaśam / tathā pañcadaśaṁ caiva ṣoḍaśaṁ naidhanaṁ tathā // etāni tu gurūṇi syuḥ śeṣāṇi tu laghūnyatha / pāde yatra kṛtau jñeyā nāmnā suvadanā tu sā //

[The metre with the] feet of twenty syllables of which the first four, the sixth, the seventh, the fourteenth, the fifteenth, the sixteenth and the last are heavy [and the rest light], is called Suvadanā. Example :

91-93 (B.XV. 119-120, 122; C. 88-89). 94-95 (B.XV. 124-125, 127; C. 90-93). 1. B. त्र्योदशं द्वादशं, C. द्वादशं सानुगं. 2. C. तच्छार्दूलविक्रीडितं. 3. B. निर्भिन्नोदरपादबाहुवदना. 4. B. निर्णाशिताः.

1. B. gives an addition example of this (B. XV. 123).

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यथा–

नेत्रे [1]लीलालसे ते कमलदलनिभे [2]भ्रूचापनिहिते गण्डोष्ठं पीनमध्यं [3]समसहितधना स्निग्धाश्च दशनाः। [4]कर्णावंसप्रलम्बौ चिबुकमपि [5]नतं घोणा सुरुचिरा [6]सर्वस्मिन् मर्त्यलोके वरतनु [7]विहितास्येका सुवदना।। 96।।

netre līlālase te kamaladalanibhe bhrūcāpanihite gaṇḍoṣṭhaṁ pīnamadhyaṁ samasahitadhanā snigdhāśca daśanāḥ / karṇāvaṁsapralambau [1]cibukamapi nataṁ ghoṇā surucirā sarvasmin martyaloke varatanu vihitāsyekā suvadanā /

Your eyes are like lotus-petals, beautiful with the bow-like eyebrows and their ends are playfully lazy; the cheeks and lips are plump in their middle, the teeth are all equal, in a line, thickly set and shining, the ears are hanging down as far as the shoulders, the chin is bent and the nose is beautiful. O fair lady, in this mortal world you are indeed the only fair-faced woman whose face has been [carefully] fashioned.

• SRAGDHARĀ •

चत्वार्यादौ च षष्ठं च सप्तमं च चतुर्दशम्। अष्टादशं सप्तदशं तथा पञ्चदशं पुनः।। 97।। अन्त्योपान्त्ये गुरूण्यत्र लघून्यन्यानि सर्वदा। एकविंशतिके पादे स्रग्धरा नाम सा यथा।। 98।।

catvāryādau ca ṣaṣṭhaṁ ca saptamaṁ ca caturdaśam / aṣṭādaśaṁ saptadaśaṁ tathā pañcadaśaṁ punaḥ // antyopāntye gurūṇyatra laghūnyanyāni sarvadā / ekaviṁśatike pāde sragdharā nāma sā yathā //

[The metre with] the feet of twenty-one syllables of which the first four, the sixth, the seventh, the fourteenth, the fifteenth, the seventeenth, the eighteenth, the twentieth and the last are heavy [and the rest light], called *Sragdharā*. Example:

यथा–

चूताशोकारविन्दैः कुरवकतिलकैः कर्णिकारैः शिरीषैः पुन्नागैः पारिजातैर्वकुलकुवलयैः किंशुकैः सातिमुक्तैः। एतैर्नानाप्रकारैरधिकसुरभिभिर्विप्रकीर्णैश्च तैस्तैर्वास्तेः पुष्पवृन्दैर्नरवर वसुधा स्रग्धरेवाद्य भाति।। 99।।

cūtāśokāravindaiḥ kuravakatilakaiḥ karṇikāraiḥ śirīṣaiḥ punnāgaiḥ pārijātair-vakulakuvalayaiḥ kiṁśukaiḥ sātimuktaiḥ /etairnānāprakārairadhi-kasurabhibhirviprakīrṇaisca taistairvāsnteḥ puspavṛndairnaravara vasudhā sragdharevādya bhāti //

O king (*lit.* best among men) due to the many and various sweet smelling vernal flowers such as, Cūta, Aśoka, Aravinda, Kuravaka-Tilaka, Karṇikāra, Śirīṣa, Punnāga, Pārijāta, Vakula, Kuvalaya, Kiṁśuka and Atimukta, this earth looks today like a woman wearing [many] garlands of flowers.

• MADRAKA •

चतुर्थमाद्यं षष्ठं च दशमं द्वादशं तथा। षोडशाष्टादशे चैव नैधनं च गुरूण्यथ।। 100।।

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96 (B.XV. 124-125, 127; C. 90-93). 97-99 (B.XV. 128-229, 131; C. 94-96). 99 (B.XV. 128-29, 131; C. 94-96). 100 (B.XV. 132-133, 135; C. 97-99). 1. B. लीलालसान्ते. 2. B. भ्रुचापविनते. 3. C. सममहितघनं. 4. C. कर्णौ पार्श्वावलम्बौ. 5. C. नतौ. 6. B. व्यक्तं त्वं. 7. C. विदितास्येका.

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द्वाविंशत्यक्षरे पादे शेषाणि तु लघूनि च। भवन्ति यत्र तज्ज्ञेयं मद्रकं नामतो यथा।। 101।।
caturthamādyaṁ ṣaṣṭhaṁ ca daśamaṁ dvādaśaṁ tathā / ṣoḍaśāṣṭādaśe caiva naidhanaṁ ca gurūṇyatha // dvāviṁśatyakṣare pāde śeṣāṇi tu laghūni ca / bhavanti yatra tajjñeyaṁ madrakaṁ nāmato yathā //

[The metre with] the feet of twentytwo syllables of which the first, the fourth, the sixth, the tenth, the twelfth, the sixteenth, the eighteenth, and the last are heavy [and the rest light], is called Madraka. Example :

[1]उद्यतमेकहस्तचरणं [2]द्वितीयकररेचकं [3]सुविनतं वंशमृदङ्गवाद्यमधुरं [4]विचित्रकरणान्वितं बहुविधम्। मद्रकमेतदद्य [5]सुभगे विदग्धगतिचेष्टितैः सललितैर्नृत्यसि विभ्रमाकुलपदं [6]वरोरु ललितक्रियं समरसम्।। 102।।
udyatamekahastacaraṇaṁ dvitīyakararecakaṁ suvinataṁ vaṁśamṛdaṅgavādyamadhuraṁ vicitrakaraṇānvitaṁ bahuvidham / madrakametadadya subhage vidagdhagaticeṣṭitaiḥ salalitairnṛtyasi vibhramākulapadaṁ varoru lalitakriyaṁ samarasam //

O fair lady, with one of your hands raised up and another bent, you are dancing today in accompaniment of sweet sounds of flutes and drums the Madraka dance in which your feet being restless in a hurry, you are making happy, clever and graceful foot-movements in pursuance of many and various Karaṇas, and this dance giving rise to delicate acts, is imbued uniformly with a Sentiment (*rasa*).

• AŚVALALITA •

[7]एकादशं सप्तदशं सप्तमं सत्रयोदशम्। [8]अन्त्यमेकोनविंशं च पञ्चमं च गुरुण्यथ।। 103।। शेषाणि तु लघूनि स्युर्विकृतौ चरणेषु च। वृत्तं तदश्वललितं विज्ञेयं नामतो यथा।। 104।।
ekādaśaṁ saptadaśaṁ saptamaṁ satrayodaśam / antyamekonaviṁśaṁ ca pañcamaṁ ca guruṇyatha // śeṣāṇi tu laghūni syurvikṛtau caraṇeṣu ca / vṛttaṁ tadaśvalalitaṁ vijñeyaṁ nāmato yathā //

[The metre with] the feet of twenty-three syllables of which the fifth, the seventh, the eleventh, the thirteenth, the seventeenth, the nineteenth and the last are heavy [and the rest light], is called Aśvalalita. Example :

[9]रथहयनागयौधपुरुषैः सुसंकुलमलं बलं समुदितं शरशतशक्तिकुन्तपरिघासियष्टिविवृतं[10] बहुप्रहरणम्। [11]रिपुशतमुक्तशस्त्रवभीतशङ्कितभटं भयाकुलदिशं कृतमभिवीक्ष्य संयुगमुखे [12]समीप्सितगुणं [13]त्वयाश्वललितम्।। 105।।
rathahayanāgayaudhapuruṣaiḥ susaṁkulamalaṁ balaṁ samuditaṁ śaraśataśaktikuntaparighāsiyaṣṭivivṛtaṁ bahupraharaṇam / ripuśatamuktaśastra-

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101-102 (B.XV. 132-133, 135; C. 97-99). 103-105 (B.XV. 136-137, 139; C. 100-102). 1. B. उत्प्लुत. 2. B. ०करेचितं. 3. C. सललितं. 4. B. विचित्रकरणानुगं. 5. B. सुभगे. 6. B. विवित्करसभावितं शशिमुखि. 7. B. transposes the two hem. 8. *Ibid.* 9. B. विविधतुरङ्गनागरथयौध०. 10. B. ०यष्टिविततं. 11. C. ०रवशङ्कितभटं भिन्नहतशत्रु नाशि भयाकुलमिदं. 12. B. समर्पितगुणं. 13. C. तदश्व०.

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ravabhītaśaṅkitabhaṭaṁ bhayākuladiśaṁ kṛtamabhivīkṣya saṁyugamukhe samīpsitaguṇaṁ tvayāśvalalitam //

[Even after] seeing this completely assembled army consisting of chariots, horses, elephants, and fighters, the manifold assaults spread by hundreds of arrows, darts, javelins, clubs and swords, and the foot-soldiers terrified and afraid on account of the noise of released missiles, and the terror-sticken directions you have practised in the van of the battle the sportful movements of a horse, the merit of which is very much emulated [by people].

• MEGHA-MĀLĀ •

षडादावष्टमं चैव [1]एकादशचतुर्दशे। विंशं सप्तदशं चैव त्रयोविंशं तथैव च।। 106।।
एतानि तु लघूनि स्युः शेषाणि च गुरूण्यथ। [2]चतुर्विंशाक्षरे पादे मेघमालेति सा यथा।। 107।।
ṣaḍādāvaṣṭamaṁ caiva ekādaśacaturdaśe / viṁśaṁ saptadaśaṁ caiva trayoviṁśaṁ tathaiva ca // etāni tu laghūni syuḥ śeṣāṇi ca gurūṇyatha / caturviṁśākṣare pāde meghamāleti sā yathā //

[The metre with] the feet of twentyfour syllables of which the first six, the eighth, the eleventh, the fourteenth, the seventeenth, the twentieth and the twentythird are light [and the rest heavy], is called Megha-mālā. Example :

[3]पवनबलसमाहृता [4]तीव्रगम्भीरनादा [5]बलाकावलीमेखला क्षितिधरसदृशोच्चरूपा महानील-
घूमायमानाम्बुगर्भोद्वहा[6]। सुरपतिधनुरुज्वलाबद्धकक्ष्या तडिद्द्योतसन्नाहपट्टोज्वला
गगनतलविसारिणी [7]प्रावृषेण्योन्नता मेघमालाधिकं शोभते।। 108।।
pavanabalasamāhṛtā tīvragambhīranādā balākāvalīmekhalā kṣitidhara-sadṛśoccarūpā mahānīlaghūmāyamānāmbugarbhodvahā/surapatidhanu-rujvalābaddhakakṣyā taḍiddyotasannāhapaṭṭojvalā gaganatalavisāriṇī prāvṛṣeṇyonnatā meghamālādhikaṁ śobhate //

The expands of high-soaring clouds of the rainy season, massed together by a strong wind and moving in the sky, having deep and piercing sounds, wearing a flight of cranes as their girdle, carrying in the womb watery vapour, looking like smoke of deep blue colour, girding the waist with the rainbow as the belt, having the armour-plates illumined by the flash of lightning, looks indeed very magnificent.

• KRAUÑCA-PĀDĪ •

आद्यं चतुर्थं च तथा पञ्चमं षष्ठमेव च। नवमं दशमं चैव अन्त्यं चैव गुरुण्यथं। 109।।
[8]लघून्यन्यानि शेषाणि पादे स्युः पञ्चविंशके। वृत्तज्ञैः सा तु विज्ञेया क्रौञ्चपादीति नामतः[9]।। 110।।
ādyaṁ caturthaṁ ca tathā pañcamaṁ ṣaṣṭhameva ca / navamaṁ daśamaṁ caiva antyaṁ caiva guruṇyathaṁ / laghūnyanyāni śeṣāṇi pāde syuḥ pañcaviṁśake / vṛttajñaiḥ sā tu vijñeyā krauñcapādīti nāmataḥ //

106-108 (B.XV. 140-141, 143; C. 103-105). 109-110 (B.XV. 144-145, 147; C. 106-107). 1. B. ह्येकादश. 2. B. चतुर्विंशतिके. 3. C. ०समाहता. 4. C. तीव्रनादा. 5. C. ०मेखलाशोभिता. 6. B. ०गर्भोद्भवा. 7. B. प्रावृषेण्या दृढं. 8. B. पञ्चविंशतिके० पादे शेषाणि च लघून्यथ. 9. C's ex. is spurious; see Ag. II. p. 279 f.n.

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[The metre with] the feet of twenty-five syllables of which the first, the fourth, the fifth, the sixth, the ninth, the tenth, and the last are heavy [and the rest light] is called Krauñca-pādī. Example :

या किल दाक्षं विद्रुतसोमं क्रतुवरमचरमसमपगतकलशं पातितयूपं क्षिप्त बालं विचयन-मसमिधमपशुकमचरुकम्। कार्मुकमुक्तेनाशु चकार व्यपगतसुरगणापितृगणमिषुणा नित्यमसौ तै दैत्यगणारिः प्रदहतु मखमिव रिपुगणमखिलम्।। 111।।

yā kila dākṣaṁ vidrutasomaṁ kratuvaramacamasamapagatakalaśaṁ pātita-yūpaṁ kṣipta bālaṁ vicayanamasamidhamapaśukamacarukam /kārmuka-muktenāśu cakāra vyapagatasuragaṇāpitṛgaṇamiṣuṇā nityamasau tai daityagaṇāriḥ pradahatu makhamiva ripugaṇamakhilam //

Let Śiva (*lit.* the foe of the demons) who by arrows discharged from his bow quickly spilled the Soma-juice, threw away the Camasa, broke the Kalaśa, felled the Yūpa, dislodged the Caṣāla, put out the fire, destroyed the fuel, scared away the [sacrificial] animals, spilled the Caru and put the gods and the Pitṛs to flight in Dakṣa's great sacrifice, always destory all your enemies like the sama (sacrifice).[1]

• BHUJAṄGA-VIJṚMBHITA •

अष्टावादौ गुरूणि स्युस्तथा चैकोनविंशकम्। एकविंशं [1]तथा चैव चतुर्विंशं सनैधनम्।। 112।।
एतानि [2]गुरुसंज्ञानि पादे षड्विंशकाक्षरे। यत्र नाम्ना तथा ज्ञेयं तद् भुजङ्गविजृम्भितम्।। 113।।

aṣṭāvādau gurūṇi syustathā caikonaviṁśakaṁ / ekaviṁśaṁ tathā caiva caturviṁśaṁ sanaidhanam // etāni gurusaṁjñāni pāde ṣaḍviṁśakākṣare / yatra nāmnā tathā jñeyaṁ tad bhujaṅgavijṛmbhitam /

[The metre with] the feet of twenty-six syllables of which the first eight, the nineteenth, twentyfirst, twentyfourth and the last are heavy [and the rest light], is called Bhujaṅga-vijṛmbhita. Example :

रूपोपेतां देवैः [3]सृष्टां समदगजविलसितगतिं निरीक्ष्य तिलोत्तमां प्रादक्षिण्यात् [4]प्राप्तां द्रष्टुं बहुवदनमचलनयनं [5]शिरः कृतवान् [6]हरः। दीर्घं निःश्वस्यान्तर्गूढं [7]स्तनवदनजघनरुचिरां निरीक्ष्य तथा पुनः [8]पृष्ठे न्यस्तं देवेन्द्रेण [9]प्रवरमणिगणकवलयं भुजङ्गविजृम्भितम्[10]।। 114।।

rūpopetāṁ devaiḥ sṛṣṭāṁ samadagajavilasitagatiṁ nirīkṣya tilottamāṁ prādakṣiṇyāt prāptāṁ draṣṭuṁ bahuvadanamacalanayanaṁ śiraḥ kṛtavān haraḥ /dīrghaṁ niḥśvasyāntargūḍhaṁ stanavadanajaghanarucirāṁ nirīkṣya tathā punaḥ pṛṣṭhe nyastaṁ devendreṇa pravaramaṇigaṇakavalayaṁ bhujaṅgavijṛmbhitam //

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111 (B.XV. 144-145, 147; C. 106-107). 112-113 (B. XV. 149-150, 152; C. 109-110). 114 (B.XV. 149-150, 152; C. 109-110). 1. B. च विज्ञेयं. 2. B. गुरुसंख्यानि. 3. C. स्पृष्टां. 4. C. प्राप्तां द्रष्टुं बहुवदननयनसहितं. 5. C. तिरस्तुतवान्. 6. B. हरिः. 7. C. ०जघन कलितां. 8. C. पृष्ठन्यस्तां. 9. B. ०मणिकनकवलयं. 11. B.C. add two couplets which are spurious; see R. Kavi's note on B.XV. 153-154.

1. B. gives one additional example (B.XV. 148) which occurs in Halāyudha's commentary on Piṅgala.

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Seeing the beautiful Tilottamā created by gods with the graceful gait of an elephant in rut, Śiva to observe her while she came to circumambulate him multiplied his faces and made the eyes motionless. Then the lord of gods (Śiva) on seeing her too was charming for her breasts, face and the hip, sighed silently and put away on his back the coils of yawning snakes with the best of jewels [on their head].

• THE UNEVEN AND THE SEMI-EVEN METRES •

*एतानि समवृत्तानि मयोक्तानि द्विजोत्तमाः। *विषमार्धसमानां तु पुनर्वक्ष्यामि लक्षणम्॥ 115॥
etāni samavṛttāni mayoktāni dvijottamāḥ / viṣamārdhasamānāṁ tu punar-vakṣyāmi lakṣaṇam //

These are, O the best of Brahmins, the even metres I mentioned [before]. Now listen about the uneven and the semi-even metres.

*यत्र पादास्तु विषमा नानावृत्तसमुद्भवाः। *ग्रथिताः पादयोगेन तद्वृत्तं विषमं स्मृतम्॥ 116॥
yatra pādāstu viṣamā nānāvṛttasamudbhavāḥ / grathitāḥ pādayogena tadvṛttaṁ viṣamaṁ smṛtam //

The metres of which the feet belong to different, metrical types and are dissimilar, are called uneven (*viṣama*).

*द्वौ समौ द्वौ च विषमौ वृत्तेऽर्धविषमे तथा। *सर्वपादैस्तु विषमैर्वृत्तं विषममुच्यते॥ 117॥
*ह्रस्वाद्यमथ दीर्घाद्यं दीर्घं ह्रस्वमथापि वा। *युग्मौजविषमैः पादैर्वृत्तमर्धसमं स्मृतम्॥ 118॥
dvau samau dvau ca viṣamau vṛtte'rdhaviṣame tathā / sarvapādaistu viṣamairvṛttaṁ viṣamamucyate // hrasvādyamatha dīrghādyaṁ dīrghaṁ hrasvamathāpi vā / yugmaujaviṣamaiḥ pādairvṛttamardhasamaṁ smṛtam /

The metres in which the two [alternate] feet are similar while the two [contiguous] feet are not similar, are called semi-even (*ardha-sama*). And the metre in which all the feet are dissimilar is called uneven. The semi-even metre is to have its even odd feet dissimilar and the first of such groups of feet may be shorter or longer than the rest, or one of them may be longer and the other shorter than the rest.

• EVEN METRES •

*पादे सिद्धे समं सिद्धं विषमं सार्वपादिकम्। *द्वयोरर्धसमं विद्यादेष [1]छेदस्तु पादशः[2]॥ 119॥
pāde siddhe samaṁ siddhaṁ viṣamaṁ sārvapādikam / dvayorardhasamaṁ vidyādeṣa chedastu pādaśaḥ //

An even metre is defined by defining one of its feet while uneven metre requires the definition of all its feet. And from a definition of the two feet, the semi-even metre is known. This is the division of feet [in different semi-even metres].

115-119 (B.XV. 155-159; C. 144-118). 1. C. भेदस्तु. 2. C. adds पाददयस्य संसिद्धो सिद्धमर्धसमं पुनः.

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*[1]छेदतस्तु मया [2]प्रोक्तं समवृत्तविकल्पनम्। *त्रिकैर्विषमवृत्तानां संप्रवक्ष्यामि लक्षणम्।। 120।।
chedāstu ye mayā proktā samavṛttavikalpitaḥ / trikairviṣamavṛttānāṁ sam-pravakṣyāmi lakṣaṇam //

I have described the even metres with reference to their division of feet. Now I shall describe the characteristics of the uneven metres in terms of triads. *(i.e. gaṇas).*

• PATHYĀ •

*सौ गौ च प्रथमे पादे स्त्रौ ल्गौ चापि द्वितीयके।[3] *एवं युग्मौजकौ ज्ञेया पथ्यावृत्ते त्रिकौ यथा।। 121।।
sau gau ca prathame pāde strau lgau cāpi dvitīyake / evaṁ yugmaujakau jñeyā pathyāvṛtte trikau yathā //

If [in an Anuṣṭup] the first foot contains sa, sa, ga, ga, and the second sa, ra, la, ga, and such will be the remaining even and odd feet, it is called Pathyā. Example :

*प्रियदैवतमित्रासि [4]प्रियसंबन्धिबान्धवा। *[5]प्रियदानरता पथ्या [6]दयिते त्वं प्रियासि मे।। 122।।
priyadaivatamitrāsi priyasambandhibāndhavā / priyadānaratā pathyā dayite tvaṁ priyāsi me //

You respect the gods and the friends, you love the matrimonial relations and the kinsmen, you are disposed to make affections gifts and you are agreeable, O beloved one, you are dear to me.

• UNEVEN PATHYĀ •

*म्रौ गौ च प्रथमे पादे य्सौ ग्लौ चापि द्वितीयके। *रभौ लगौ तृतीये च चतुर्थे तु [7]तसौ लगौ[7]।। 123।।
mrau gau ca prathame pāde ysau glau cāpi dvitīyake / rabhau lagau tṛtīye ca caturthe tu tasau lagau //

[The Anuṣṭup metre of which] the first foot contains ma, ra, ga, ga, the second ya, sa, la, ga, the third ra, bha, la, ga and the fourth ja, sa, la, ga [is called an all-uneven (*sarva-viṣamā)* Pathyā. Example :

यथा–

*[8]नैवाचारो न ते मित्रं न सम्बन्धिगुणक्रिया। *सर्वथा सर्वविषमा पथ्या न भवसि प्रिये।। 124।।
naivācāro na te mitraṁ na sambandhiguṇapriyā / sarvathā sarvaviṣamā pathyā na bhavasi priye //

O dear one, you have no [good] conduct, no friend and you have no good action towards the relatives and are in every way very rough ; so you are not agreeable.

• INVERTED PATHYĀ •

*[9]अयुजोर्लक्षणं ह्येतद् विपरीतन्तु यत्र तु। *पथ्या हि विपरीता सा विज्ञेया नामतो बुधैः।। 125।।

120-121 (B.XV. 160-162; C. 119-120). 122 (B.XV. 16g; C. 121). 123-124 (B.XV. 165-65; C. 133-134). 125 (B.XV. 165-167; C.122-123). 1. C. छेदास्तु ये. 2. C. प्रोक्ताः समवृत्तविकल्पिताः. 3. B. युग्मेऽर्धविषमे पादे ज्ञेया पथ्या तु सा त्रिकैः. 4. C. प्रियदैवत. 5. C. दानवरा. 6. C. यद्यपि. 7. This is spurious. 8. *Ibid.* 9. C. युग्मयोर्लक्षणं

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ayujorlakṣaṇaṁ hyetad viparītantu yatra tu / pathyā hi viparītā sā vijñeyā nāmato budhaiḥ //

These are the characteristics of the first and the third feet.[1] They being inverted, *i.e.* the second and the fourth being of this description, the metre will be called the inverted Pathyā. Example :

यथा-

*कृते [च] [1]रमणस्य किं सखि [2]रोषेन तेऽप्यर्थम्। *विपरीता[3] न पथ्यासि [4]त्वं जडे केन मोहिता ।। 126 ।।

kṛte[ca] ramaṇasya kiṁ sakhi roṣeṇa te'pyartham / viparītā na pathyāsi tvaṁ jaḍe kena mohitā //

O friend, what is the use of this anger shown to your beloved one? You will not be agreeable, if you are hostile. O foolish women, you have been deluded by somebody.

• CAPALĀ •

*चतुर्थादक्षराद्यत्र त्रिलघुस्यादयुक्ततः। *[5]अनुष्टुब् विपुला सा तु विज्ञेया नामतो यथा ।। 127 ।।

caturthādakṣarādyatra trilaghusyādayuktataḥ / anuṣṭub vipulā sā tu vijñeyā nāmato yathā //

[The metre with the feet of eight syllables of which] the fourth, the fifth and the sixth [in the hemistictis] are short, is called Anuṣṭup Capalā. Example :

*न खल्वस्याः [6]प्रियतमः श्रोतव्यं व्याहृतं [7]सख्या। *नारदस्य प्रतिकृतिः [8]श्रूयते विपुला ह्रीयम् ।। 128 ।।

na khalvasyāḥ priyatamaḥ śrotavyaṁ vyāhṛtaṁ sakhyā / nāradasya pratikṛtiḥ śrūyate vipulā hīyam //

[He] is not this girl's dearest one. This [information] to be heard [privately] was proclaimed loudly by the female friend. This bulky woman is indeed [to be] called an image of Nārada (the god of quarrel).

• VIPULĀ •

*विपुला वा युजि ज्ञेया लघुत्वात् सप्तमस्य तु। *सर्वत्र [9]सप्तमस्यैव केषाञ्चिद् विपुला तु सा ।। 129 ।।

vipulā vā yuji jñeyā laghutvāt saptamasya tu / sarvatra saptamasyaiva keṣāñcid vipulā tu sā //

[Is a metre with the feet of eight syllables has] the seventh syllable short in its second and the fourth feet, it is also called [*Anuṣṭup*] *Vipulā*. According to some[2] the seventh syllable in all the feet will be short in [such] Vipulā. Example:

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126 (B.XV. 165-167; C.122-123). 127-128 (B.XV. 168-169; C. 124-125). 129 (B.XV. 170-172; C. 126-121).1. C. मरणं यस्य. 2. C. रोषेणेतेत्य, B. रोषेण तेऽप्यर्थं. 3. C. चरितानपत्र्यासि, C. this in 4th foot. 4. C. ञ्जलेकौ मोहितापि, C. this in 3rd foot. 5. B. अनुष्टुप् चपला. 6. C. प्रियतमे. 7. C. सदा. 8. B. कथ्यते चपला ह्रीयम्। 9. C. सप्तमस्यैव केषाञ्चित् विपुला तु सा यथा.

1. A passage before this seems to be lost.
2. Saitava—mentioned in Piṅgala and Agni Purāṇa. See CSS. p. 38.

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*यथा–संक्षिप्ता [1]वज्रमध्ये हे हेमकुम्भनिभस्तनी। *विपुलासि प्रिये [2]श्रोण्यां पूर्णचद्रनिभानने।।130।।
saṅkṣiptā vajramadhye hi hemakumbhanibhastanī / vipulāsi priye śroṇyāṁ pūrṇacadranibhānane //

O dear one, you are thin [in body], your waist is slender in the middle like a Vajra, your breasts are like golden pitchers, your hips are large and your face is like the full moon.

यथा–

*वा–गङ्गेव मेघोपगमे आप्लावितवसुन्धरा। *कूलवृक्षानारूजन्ती[3] स्रवन्ती [4]विपुलाचलात्।। 131।।
yathā vākhragaṅgeva meghopagame āplāvitavasundharā / kūlavṛkṣānārūjantī sravantī vipulācalāt //

You are like the Ganges at the advent of the rains, flooding the earth, destroying the trees on the bank and flowing down from a high mountain.

*एवं विविधयोगास्तु पथ्यापादा भवन्ति हि। *[6]युग्मौजविषमैरथः पादैः शेषैरन्यैस्त्रिकैस्तथा।। 132।।
evaṁ vividhayogāstu pathyāpādā bhavanti hi / yugmaujaviṣamairathaḥ pādaiḥ śeṣairanyaistrikaistathā //

The feet of Pathyā are thus of various types; in the remaining [types of Anuṣṭup] even and odd feet may be made up with other triads (*trika*).

*गुर्वन्तकः सर्वलघुस्त्रिको नित्यं हि नेष्यते। *प्रथमादक्षराद्यत्र चतुर्थात् प्राग्लघु स्मृतम्।। 133।।
gurvantakaḥ sarvalaghustriko nityaṁ hi neṣyate / prathamādakṣarādyatra caturthāt prāglaghu smṛtam /

In this metre a triad ending in a heavy syllable (*i.e.* ma, ra, ya, sa) or consisting of light syllables (*i.e.* na) is never to occur (*lit.* desired) after the first syllables, while after the fourth syllable a short syllable must occur (lit. is prescribed).

*पथ्यापादं समास्थाप्य त्रीण्यन्ते तु गुरूण्यथ। *भवन्ति पादे सततं यत्र तद्वक्त्रमिष्यते।। 134।।
pathyāpādaṁ samāsthāpya trīṇyante tu gurūṇyatha / bhavanti pāde satataṁ yatra tadvaktramiṣyate //

If in the feet of a Pathyā there are three heavy syllables at the end it is called [Anuṣṭup] Vaktra. Example :

यथा–

*दन्तक्षताधरं सुभ्रु [7]जागरग्लाननेत्रं च। *[8]प्रातः सम्भोगखिन्नं ते [9]दर्शनीयतमं वक्त्रम्।। 135।।
yathākhradantakṣatādharaṁ subhru jāgaraglānanetraṁ ca / prātaḥ sambhogakhinnaṁ te darśanīyatamaṁ vaktram //

O fair lady, the lips being bitten by teeth, eyes being languid due to keeping awake, your face has become most charming, in the morning after the exhaustion in love's enjoyment [at night].

130-131 (B.XV. 170-172; C. 126-121). 132-135 (B.XV. 174-177; C. 129-132). 1. B. वज्रवमध्ये. 2. C. कट्यां शरच्चन्द्र. 3. C. ०रुजती. 4. C. विपुला वनात्. B. adds anothers ex. 5. C. विपुलयोगास्तु पथ्यापादे 6. B. सगुर्वन्तः. 7. B. ०ग्नाननेत्रान्तं. 8. B. रतिसंभोग. 9. B. दर्शनायतरं.

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*इत्येषा सर्वविषमा नामतोऽनुष्टुबुच्यते। *[1]तद्विदां मतवैषम्यं [2]त्रिकादक्षरतस्तथा।। 136।।
ityeṣā sarvaviṣamā nāmato'nuṣṭubucyate / tadvidāṁ matavaiṣamyaṁ trikādakṣaratastathā //

These are all-uneven metres of the Anuṣṭup class. The authorities differ from one another as regards [the arrangement of] the triads and syllables.

• KETUMATĪ •

*स्जौ स्गौ च प्रथमे पादे यथा चैव तृतीयके। *केतुमत्यां गणाः प्रोक्ता भ्रौ न्गौ गश्च सदा बुधैः।। 137।।
sjau sgau ca prathame pāde yathā caiva tṛtīyake / ketumatyāṁ gaṇāḥ proktā bhrau ngau gaśca sadā budhaiḥ //

The metre of which the first and the third feet consist of sa, ja, sa, ga, and the second and the fourth bha, ra, na, ga, ga, is called Ketumatī. Example :

यथा–

*स्फुरिताधरं [3]चलितनेत्रं रक्तकपोलमम्बुजदलाक्षम्। *किमिदं रुषापहृतशोभं [4]केतुमतीसमं वद मुखं ते।।138।।
sphuritādharaṁ calitanetraṁ raktakapolamambujadalākṣam / kimidaṁ ruṣāpahṛtaśobhaṁ ketumatīsamaṁ vada mukhaṁ te //

Your lips are throbbing, the eyes which are like lotus-petals, are trembling and cheeks are red. Tell me why has your face robbed of its beauty by anger, become like Ketumatī (flame)?

• UDGATĀ •

*स्जावादौ च तथा स्लौ च नसजा गश्च युग्मके।
*भ्नौ ज्लौ तृतीये स्युः स्जौ स्जौ गश्च तुरीयके।। *एते त्रिकाः क्रमप्राप्ता उद्गतायां प्रकीर्तिताः[5]।। 139।।
sjāvādau ca tathā slau ca nasajā gaśca yugmake / bhnau jlau tṛtīye syuḥ sjau sjau gaśca turīyake // ete trikāḥ kramaprāptā udgatāyāṁ prakīrtitāḥ //

In Udgatā metre the first foot consists of sa, ja, sa, la, the second of na, sa, ja, ga, and third of bha, na, ja, la, ga and the fourth of sa, ja, sa, ja, ga. Example :

यथा–

*तव रोमराजिरतिभाति सुतनु मदनस्य मञ्जरीम्। *नाभिकमलविवरोत्पतिता भ्रमरावलीव [6]कुसुमात् समुद्गता।। 140।।
tava romarājiratibhāti sutanu madanasya mañjarīm / nābhikamalavivarotpatitā bhramarāvalīva kusumāt samudgatā //

O fair one, the hairs which rise from the hollow of your lotus-like navel, are comparable with a swarm of bees coming out of flowers, and they exceed in beauty Cupid's [shaft of] blossoms.

136-138 (B.XV. 181, 182; C. 139-141) 139-140 (B.XV. 188-189; C.135-136). 1. C. द्विधा मतं हि. 2. C. त्रिकादक्षरस्तथा. 3. B. चकित, C. कलित; 23 won Bd. 4. C. केतुमतिमुखाकृति. 5. B. स्जौ स्लौ चादौ यथा न्सौ ज्गौ भ्नौ ज्लौ तथा पुनः। स्जौ स्जौ गश्च त्रिका ह्येते उद्गतायाः प्रकीर्तिताः. 6. C. कुसुमे.

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• LALITĀ •

*स्जौ [1]स्लौ च ललिता [2]पादे न्सौ जो गश्च द्वितीयके। *नौ सौ चैव तृतीये तु द्विः स्जौ गश्च चतुर्थके[3] ।। 141 ।।

sjau sl̥au ca lalitā pāde nsau jo gaśca dvitīyake / nau sau caiva tr̥tīye tu dviḥ sjau gaśca caturthake //

The metre Lalitā has its first foot consisting of sa, ja, sa, la the second foot of na, sa, ja, ga, the third foot of na, na, sa, sa, and the fourth foot of sa, ja, ja, ga.[1]

यथा–

*[4]ललिताकुलभ्रमितचारुवसनकरपल्लवा [5]हि मे। *प्रविकसितकमलकान्तिमुखी प्रतिभासि देवि सुरतश्रमातुरा ।। 142 ।।

lalitākula-bhramita-cāru-vasana-kara-pallavā hi me / pravikasita-kamala-kānti-mukhī pravibhāsi devi surata-śramāturā //

O lady, hurriedly but gracefully moving the beautiful clothes and the delicate hands and having the beauty of a blooming lotus in the face you look charming to me after the fatigue of love's sports.

• APARAVAKTRA •

*प्रथमे च तृतीये[6] च नौ रेफः ल्गौ च कीर्तिताः। *गणाश्चापरवक्त्रे तु नजौ ज्रौ द्विचतुर्थयोः ।। 143 ।।

prathame ca tr̥tīye ca nau rephaḥ lgau ca kīrtitāḥ / gaṇāścāparavaktre tu najau jrau dvicaturthayoḥ //

In the metre called Aparavaktra the first and the third feet consist of na, na, ra, la, ga and the second and the fourth of na, ja, ja, ra. Example :

यथा–

*सुतनु [7]जलदपरीतलोचनं [8]जलदननिरुद्धमिवेन्दुमण्डलम्। *किमिदमपरवक्त्रमेव ते [9]मम तु तथापि मनोहरं मुखम् ।। 144 ।।

sutanu jal̥adaparītalocanaṁ jaladananiruddhamivendumaṇḍalam /kimidama-paravaktrameva te mama tu tathāpi manoharaṁ mukham //

O fair lady, why does your face with tearful eyes looking like the orb of the moon obscured by the clouds, appear like some one else's? Still they enrapture my heart all the same.

• PUṢPITĀGRĀ •

*नोर्यौ तु प्रथमे पादे नजौ ज्रौ गस्तथापरे। *पादे [10]तु पुष्पिताग्राया यथैतावपरौ तथा ।। 145 ।।

noryau tu prathame pāde najau jrau gastathāpare / pāde tu puṣipatāgrāyā yathaitāvaparau tathā //

141-142 (B.XV. 190-191; C. 137-138). 143-144 (B.XV. 184-185; C. 142-143). 145 (B.XV. 186-187; C. 144-145). 1. C. जश्च. 2. C. पादे. 3. B. rewrites this def. 4. C. ०भ्रमिवाहवसन०, B. ०करचारु पल्लवा. 5. B. om. हि मे. 6. B. नौ रलौ गश्च प्रकीर्तितः, C. रेफः ग्लाश्च कीर्तिताः. 7. C. लोचने. 8. C. जलमनिरुद्ध. 9. B. शशिवदनेऽद्य मुखं पराङ्मुखम्. 10. B. तु पुष्पिताग्राया शेषं तु पूर्ववत्.

1. Piṅgala's Lalitā has the fourth foot similar to that of Udgātā.

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In the Puṣplitāgrā metre the first and the third feet consist of na, na, ra, ya and the second and the fourth of na, ja, ja, ra, ga. Example :

यथा–

*[1]पवनरयविधूतचारुशाखं प्रमुदितकोकिलकण्ठनादरम्यम्। *[2]मधुकररवगीयमानवृक्षं वरतनु पश्यं वनं सुपुष्पिताग्रम्।। 146।।

pavanarayavidhūtacāruśākhaṁ pramuditakokilakaṇṭhanādaramyam / madhukararavagīyamānavṛkṣaṁ varatanu paśyaṁ vanaṁ supuṣpitāgram //

O fair lady, look at the top of the blossoming forest in which the wind is shaking the beautiful branches of trees, the gladdened cuckoos are singing with a sweet voice, and the bees are humming the praise of trees.

• VĀNAVĀSIKĀ •

*पादे षोडश [3]मात्राः स्युर्गाथांशकविकल्पिताः। *चतुर्भिरंशकैर्ज्ञेया वृत्तज्ञैर्वानवासिका।। 147।।

pāde ṣoḍaśa mātrāḥ syurgāthāṁśakavikalpitāḥ / caturbhiraṁśakairjñeyā vṛttajñairvānavāsikā //

The metre which has its feet consisting of sixteen Mātrās as parts of a Gāthā to be divided into four sections in terms of triads and the part of triad, is called Vānavāsikā.[1] Example :

यथा–

*असंस्थितपदा [4]सुविह्वलाङ्गी मदस्खलितचेष्टितैर्मनोज्ञा। *क्व यास्यसि वरोरु सुरतकाले विषमा किं वानवासिका त्वम्।। 148।।

asaṁsthitapadā suvihvalāṅgī madaskhalitaceṣṭitairmanojñā / kva yāsyasi varoru suratakāle viṣamā kiṁ vānavāsikā tvam //

O fair lady, your gait is unsteady, limbs are agitated, and your faltering movements due to ardent passion are charming. Where are you going at the time of love's enjoyment? Are you a perverse woman of Vanuvāsa?

*एवमेतानि वृत्तानि समानि विषमाणि च। *नाटकादिषु काव्येषु प्रयोक्तव्यानि सूरिभिः।। 149।।

evametāni vṛttāni samāni viṣamāṇi ca / nāṭakādiṣu kāvyeṣu prayoktavyāni sūribhiḥ //

These are the syllablic metres of the even and uneven types, to be used in dramas and poems.

*सन्त्यन्यान्यपि वृत्तानि यान्युक्तानीह [5]पण्डितैः। *न च तानि प्रयोज्यानि [6]न शोभां जनयन्ति यत्।। 150।।

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146 (B.XV. 186-187; C. 144-145). 147-148 (B.XV. 179-180; C. 146-147). 149-150 (B. XV. 192-196; C. 148-152). 1. B. पवन बलविधूव० 2. B. मधुकरपरिगीयमानशब्दं. 3. C. मात्राः स्युस्त्रिकांशकविकल्पिताः. Bbh. यस्यां नित्यं भवति हि. 4. C. विह्वलाङ्गी. 5. B. पिण्डशः 6. B. Ag. हतशोभानि तानि हि.

1. Piṅgala calls this Mātrāsamaka. His Vānavāsikā is simply a variety of this. See CSS. p. 21.

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santyanyānyapi vṛttāni yānyuktānīha paṇḍitaiḥ / na ca tāni prayojyāni na śobhāṁ janayanti yat //

There are besides many other syllablic metres which have been mentioned here collectively. They are not to be used because they do not embellish [a composition].

***[1]यान्यतः परमत्र स्युर्गीतकैस्तानि योजयेत्। *[2]ध्रुवाविधाने व्याख्यास्ये [3]तेषाञ्चैव विकल्पनम्।। 151।।**

yānyataḥ paramatra syurgītakaistāni yojayet / dhruvāvidhāne vyākhyāsye teṣāñcaiva vikalpanam //

The syllabic metres forbidden hereafter may be used in songs. I shall describe their varieties while treating the Dhruvās.

• ĀRYĀ METRES •

***[4]वृत्तलक्षणमेतत्तु समासेन मयोदितम्। *अत ऊर्ध्वं प्रवक्ष्यामि [5]आर्याणामपि लक्षणम्।। 152।।**

vṛttalakṣaṇametattu samāsena mayoditam / ata ūrdhvaṁ pravakṣyāmi āryāṇāmapi lakṣaṇam //

This is the definition of various syllabic metres briefly treated by me. Next I shall give the definition of Āryās.

***पथ्या च विपुला चैव चपला मुखतोऽपरा। *जघने चपला चैव आर्याः [6]पञ्चविधाः स्मृताः।। 153।।**

pathyā ca vipulā caiva capalā mukhato'parā / jaghane capalā caiva āryāḥ pañcavidhāḥ smṛtāḥ //

Āryās are of five types, *viz.* Pathyā, Vipulā, Capalā, Mukha-capalā, and Jaghana-capalā.

***[7]आसाञ्चैव प्रवक्ष्यामि यतिमात्राविकल्पनम्। *[8]लक्षणैर्नियतांशैश्च विकल्पान् गणसंश्रितान्।। 154।।**

āsāñcaiva pravakṣyāmi yatimātrāvikalpanam / lakṣaṇairniyatāṁśaiśca vikalpān gaṇasaṁśritān //

I shall speak about their caesura and division of Mātrās and their varieties depending on Gaṇas which have been prescribed as their characteristics.

***[9]यतिच्छेदश्च [10]विज्ञेयश्चतुर्मात्रो गणस्तथा। *द्वितीयान्त्यौ युजौ पादौ शेषौ चैवायुजौ स्मृतौ।। 155।।**

yaticchedaśca vijñeyaścaturmātro gaṇastathā / dvitīyāntyau yujau pādau śeṣau caivāyujau smṛtau //

In these metres the caesura marks the division [of feet], the Gaṇa consists of four Mātrās; and second and the fourth (*lit.* the last) feet are the even ones, and the first and the third (*lit.* the rest) odd ones.

151-153 (B. XV. 192-196; C. 148-152). 154-155 (B. XV. 197-199; C. 153-155). 1. B. यान्यत्र प्रतिषिद्धानि. 2. B. ध्रुव यौगे तु वक्ष्यामि 3. B. तेषामेव. 4. B. ०लक्षणमेवं. 5. B. ह्यार्याणामपि. 6. B. पञ्च प्रकीर्तिताः. 7. B. आसां तु संप्रवक्ष्यामि. 8. B. लक्षणं नियमं चैव विकल्पगुणसंश्रयम्. 9. B. यतिश्छेदस्तु. 10. C. ०श्चतुर्मात्रागणस्तथा, B. मात्रो गणः स्मृतः.

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*गुरुमध्यविहीनस्तु [1]चतुर्गणसमन्वितः। *अयुग्गणो विधातव्यो [2]युग्गणस्तु यथेप्सितः।। 156।।
gurumadhyavihīnastu caturgaṇasamanvitaḥ / ayuggaṇo vidhātavyo yuggaṇastu yathepsitaḥ //

[In an Āryā] the odd Gaṇas consisting of four Mātrās should have no ja, and the even Gaṇas may be of any type according to the choice [of the poet].

The eighth Gaṇa in every Āryā is to be known as half a Gaṇa (*i.e.* two Mātrās).

*अर्धाष्टमगणार्धा च सर्वैर्वार्या प्रकीर्तिता[3]।
*षष्ठश्च द्विविकल्पस्तु नैधने ह्येकसंश्रिते[4]। *[5]पश्चार्धे यो गणः षष्ठ एकमात्रः स उच्यते।। 157।।
ardhāṣṭamagaṇārdhā ca sarvairvāryā prakīrtitā / ṣaṣṭhaśca dvivikalpastu naidhane hyekasaṁśrite / paścārdhe yo gaṇaḥ ṣaṣṭha ekamātraḥ sa ucyate //

The sixth Gaṇa may be of two alternative types and the eighth will consist of one [syllable]. The sixth Gaṇa in the second hemistich will consist of one Mātrā only.

*द्विविकल्पस्तु [6]षष्ठोऽत्र गुरुमध्यो भवेत्तु सः। *[7]तथा सर्वलघुश्चैव [8]यतिः संख्यासमाश्रिता।। 158।।
dvivikalpastu ṣaṣṭho'tra gurumadhyo bhavettu saḥ / tathā sarvalaghuścaiva yatiḥ saṁkhyāsamāśritā //

In one alternative the sixth Gaṇa will be ja, (Ñ – Ñ) and in the other it will consist of four short syllables, (Ñ Ñ Ñ Ñ) and these relate to the caesura (*yati*).

*[9]सा द्वितीया द्विलघूका [10]सप्तमे सप्तमाद्यतिः। *[11]प्रथमादि तथान्ते च पञ्चमे तु विधीयते।। 159।।
sā dvitīyā dvilaghūkā saptame saptamādyatiḥ / prathamādi tathānte ca pañcame tu vidhīyate //

The caesura may occur when the second la after the fifth Gaṇa has been completed, or it may occur from the first syllable [of the sixth Gaṇa], or after the fifth Gaṇa [has been completed].

• PATHYĀ-ĀRYĀ AND VIPULĀ-ĀRYĀ •

*गणेषु त्रिषु [12]पादे तु यस्याः पथ्या तु सा भवेत्। *अतश्च विपुलान्या तु विज्ञेयाऽयतिलक्षणा[13]।। 160।।
gaṇeṣu triṣu pāde tu yasyāḥ pathyā tu sā bhavet / ataśca vipulānyā tu vijñeyā'yatilakṣaṇā //

The Āryā metre of which the caesura occurs after the three Gaṇas (lit. feet

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156 (B. XV. 197-199; C. 153-155). 157 (B.XV. 208, 209a, 200; C. 156). 158 (B.XV. 209b-210a, 201; C. 157). 159 (B.XV. 210b, 202; C. 158). 160 (B.XV. 203; C. 159). 1. B. चतुर्गुणसमन्वितः. 2. C. युग्गणां पञ्च चैव हि. 3. C. om. this hem. 4. B. षष्ठश्च द्विविकल्पस्तु नैधने एकसंस्थितः, षष्ठो वै द्विविकल्पस्तु नैधनो ह्येकसंस्थितः, C. नैधने ह्येकसंश्रितः. 5. B. पश्चाद्वा, पश्चादर्धे. Ag. पश्चादर्धे. 6. B. य षष्ठो, षष्ठो यो. 7. B. यथा. 8. B. यतिसंख्या, B. यतिसंज्ञा, C. यतिः संज्ञाः समाश्रितः 9. C. सा द्वितीया द्विलघूनि, B. साद्वितीय-द्विलघुका, द्वितयादिलघुर्ज्ञेयः, Bdh. स द्वितीया द्विलघुनी. 10. Bdh. सप्तमे सप्तमाद्यदिः, सप्तमे प्रथमाद्यतिः, B. सप्तमे प्रथमे (सप्तमे) यतिः, Bbh. सप्तमे वा यतिस्तथा. 11. B. प्रथमादिरथान्तये च, C. प्रथमादि तथान्त्ये च. 12. B. पादस्य, C. पादेषु; we with Bn. 13 Bn. b, dh. and c. प्रथमे च द्वितीये च सा त्वार्या (त्वन्या) विपुला मता.

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are made up of three Gaṇas) is called Pathyā. The Vipula Āryā is different from this, only because it observes no caesura (*yati*) of any kind [within its hemistichs]. Example :

• PATHYĀ ĀRYĀ •

यथा–

*[1]रक्तमृदुपद्मनेत्रासितदीर्घबहुलमृदु [कुञ्चित]-केशी[2]। *कस्य तु पृथुमृदुजघना [3]तनुबाह्वं सोदराऽ-पथ्या ।। 161 ।।

raktamṛdupadmanetrā sitadīrghabahulamṛdukeśī / kasya tu pṛthumṛdujaghanā tanubāhvaṁ sodarā'pathyā //

To whom is disagreeable a woman with lovely and lotus-like soft eyes, copious long, black and [curled] hairs, large and soft hip, slim arms and abdomen?

*प्रथमतृतीयौ पादौ द्वादशमात्रौ भवेत्तु सा पथ्या। *विपुलान्या खलु गदिता पूर्वोदितलक्षणोपेता ।। 162 ।।

prathamatṛtīyau pādau dvādaśamātrau bhavettu sā pathyā/ vipulānyā khalu gaditā pūrvoditalakṣaṇopetā //

The Āryā which has twelve Mātrās in its first and the third feet, is called Pathyā, and other (Aryās) which have been defined before are Vipulā.

• VIPULĀ ĀRYĀ •

*विपुला यथा–

विपुलजघनवदनस्तननयनैस्ताम्राधरोष्ठकरचरणैः। *आयतनासागण्डैर्ललाटकर्णैः शुभा कन्या ।। 163 ।।

vipulajaghanavadanastananayanaistāmrādharoṣṭhakaracaraṇaiḥ /āyatanāsāgaṇḍairlalāṭakarnaih śubhā kanyā //

A maiden is auspicious when her hip, face, breasts and eyes are large; lips, palm and feet are red and nose, cheeks, forehead and ears are prominent.

*अयुजः सर्वगुरवो गुरुमध्यागणा युजः। *यस्यास्युः पादयोगे तु विज्ञेया चपला[4] हि सा[5] ।। 164 ।।

ayujaḥ sarvaguravo gurumadhyāgaṇā yujaḥ/ yasyāsyuḥ pādayoge tu vijñeyā capalā hi sā //

The Āryā which has its odd Gaṇas made up of long syllables, and even Gaṇas with a long syllable in the middle, is called Capalā.

• CAPALĀ ĀRYĀ •

*द्वितीयश्च चतुर्थश्च [6]जकारौ गुरुमध्यगौ। *[7]यस्या स्यात्पादयोगे तु विज्ञेया [8]चपला [9]च सा ।। 165 ।।

dvitīyaśca caturthaśca jakārau gurumadhyagau / yasyā syātpādayoge tu vijñeyā capalā ca sā //

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161 (B.XV. 113; C.160). 162-163 (B.XV. 212, 214). 164 (B.XV. 204) 165 (B.XV. 215; C. 161).

1. Before 161 B. reads 162. 2. C. बहुलमृदुकेशी 3. B.C. तनुबाह्वंसोदरी पथ्या. 4. B. चपला. Bd. विपुला. 5. B. om. this. 6. B. गुरुमध्यगतो भवेत्. 7. B. उभयोरर्धयोर्यत्र. 8. C. विपुला च सा. 9. B. तथा.

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In the Capalā (Āryā) the second and the fourth Gaṇas in each hemistich are to consist of a ja (*lit.* Gaṇa with a heavy syllable in the middle).

• MUKHA-CAPALĀ AND JAGHANA-CAPALĀ ĀRYĀ •

*मुखेऽस्य मुखचपला स्यादन्यत्र जघने तथा[1]। *उभयोरर्धयोरेतल्लक्षणं दृश्यते यदि। *वृत्तज्ञैः सा तु विज्ञेया सर्वतश्चपला तथा।। 166।।

mukhe'sya mukhacapalā syādanyatra jaghāne tathā/ubhayorardhayoretal-lakṣaṇaṁ dṛśyate yadi/ vṛttajñeḥ sā tu vijñeyā sarvataścapalā tathā//

When the definition of a Capalā applies to the first hemistich [only] of an Āryā it is called the Mukha-capalā. And when the same applies to the second hemistich [only] it is called Jaghana-capalā. And if [in an Āryā] the marks of both these are seen then it is called an all-round Capalā.

• MUKHA-CAPALĀ ĀRYĀ •

*मुखचपला यथा–

*[2]आर्या मुखे तु चपला तथापि चार्या न मे यतः सा तु। *दक्षा गृहकृत्येषु तथा दुःखे भवति दुःखार्ता।। 167।।

āryā mukhe tu capalā tathāpi nāryā na me yataḥ sā tu/ dakṣā gṛha-kṛtyeṣu tathā duḥkhe bhavati duḥkhitā//

Example :

My lady is talkative, but still her conduct [in general] is not bad, for she is an expert in the household work, and in my misery she feels miserable.

• JAGHANA-CAPALĀ ĀRYĀ •

*जघनचपला यथा–

[3]वरमृगनयने चपलासि वरोरु शशाङ्कदर्पणनिभास्ये। *कामस्य सारभूतेन [ज]-पूर्वमदचारु-जघनेन।। 168।।

varamṛganayane capalāsi varoru śaśāṅkadarpaṇanibhāsye/ kāmasya sārabhūtena[jña]-pūrvamadacārujaghanena//

O fair lady, with the eyes of the best deer, and a face like the moon ar the mirror, by your hips which constitute the best prize of love and which are charming on account of your unique' passion, you are restless.

• SARVATAŚ-CAPALĀ •

*[सर्वतश्चपला]–

[4]ऊर्द्ध [र्तृ]-गामिनी परुषभाषिणी कामचिह्नकृतवेषा। *या नातिमांसयुक्ता सुराप्रिया सर्वतश्चपला ।। 169।।

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166 (B.XV. 220; C. 162-163a). 167 (B.XV. 218). 8. C. om. this. 168 (B.XV. 219). 169 (B.XV. 216). 1. B. (217) reads for this पूर्वार्धे लक्षणं ह्येतदस्याः सा च मुखेन तु। पश्चिमार्धे तु चपला यस्याः सा जघनेन तु. 2. C. om. this. 3. C. om. this. 4. C. om. this.

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udbha[rtṛ]-gāminī paruṣabhāṣiṇī kāmacihnakṛtaveṣā / yā nātimāṁsayuktā surāpriyā sarvataścapalā //

Example :

The woman who goes defying her husband, speaks harshly, has erotic signs in her dress, is not very fleshy and is fond of wine is inconstant in every respect.

***कार्यौ द्वादशमात्रौ च पादावाद्यौ तृतीयकौ। *अष्टादशं द्वितीयं च तथा पञ्चदशोत्तमाः ।। 170 ।।**

kāryau dvādaśāmātrau ca pādāvādyau tṛtīyakau / aṣṭādaśaṁ dvitīyaṁ ca tathā pañcadaśottamāḥ //

The first and the third feet should be made up of twelve *Mātrās* and the second and the fourth, of eighteen and fifteen respectively.[1]

***[1]त्रिंशन्मात्रास्तु पूर्वार्धे विंशतिः सप्त[2] चापरे। *उभयोरर्धयोर्ज्ञेयो मात्रापिण्डो विभागशः ।। 171 ।।**

triṁśanmātrāstu pūrvārdhe viṁśatiḥ sapta cāpare / ubhayorardhayorjñeyo mātrāpiṇḍo vibhāgaśaḥ //

This metre is known to have thirty Mātrās in its first hemistich and twenty-seven in the second.[2] This is the total number of mātrās in the two halves of an *Āryā*.

वृत्तैरेवं तु विविधैर्नानाच्छन्दःसमुद्भवैः। काव्यबन्धास्तु कर्तव्याः षट्त्रिंशल्लक्षणान्विताः ।। 172 ।।

vṛttairevaṁ tu vividhairnānācchandaḥsamudbhavaiḥ / kāvyabandhāstu kartavyāḥ ṣaṭtriśallakṣaṇānvitāḥ //

Following these rules (*lit.* thus) one should compose plays (*lit.* poetical composition) utilising (*lit.* having) therein different metrical patterns belonging to (*lit.* arising from) different Rhythm-types, and such plays are to have the thirty six characteristic marks (*lakṣaṇa).*

।। इति भारतीये नाट्यशास्त्रे लक्षणालंकाराः षोडशोऽध्यायः ।। 16 ।।

// iti bhāratīye nāṭyaśāstre lakṣaṇālakārāḥ ṣoḍaśo'dhyāyaḥ //

Here ends Chapter XVI of Bharata's Nāṭyaśāstra which treats of the Metrical Patterns.

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170 (B.XV. 221). 171 (B.XV. 206; C. 163b-164a). 172 (B.XV. 227b-228a; C. 168-169). 1. B. reads this त्रिंशत्तस्याश्च यदि स्युरेतानि द्विगुणानि तु। त्रिण्यक्षराणि चान्यानि न्यस्य संख्याविभागशः. 2. This is followed in C. by 4½ couplets which are spurious.

1. B. read *jānāti,* for *yā nāti,* Prof. S.P. Bhattacharya suggested this emendation.
2. The couplets after this (B. XV. 222-226) are corrupt and appear to be spurious.

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सप्तदशोऽध्यायः (17)

लक्षणालङ्कारादिविवेकः

Chapter - XVII

DICTION OF A PLAY

• EXCELLENT POINTS OF A DRAMATIC COMPOSITION •

भूषणाक्षरसङ्घातौ शोभोदाहरणे तथा। हेतुसंशयदृष्टान्ताः प्राप्त्यभिप्राय एव च॥1॥
निदर्शनं निरुक्तं च सिद्धिश्चाथ विशेषणम्। गुणातिपातातिशयौ तुल्यतर्कः पदोच्चयः॥2॥
[1]दिष्टं चैवोपदिष्टं च [2]विचारस्तद्विपर्ययः। भ्रंशश्चानुनयो माला दाक्षिण्यं गर्हणं तथा॥3॥
अर्थापत्तिः प्रसिद्धिश्च पृच्छा सारूप्यमेव च। मनोरथश्च लेशश्च [3]संक्षोभो गुणकीर्तनम्॥4॥
[4]ज्ञेया ह्यनुक्तसिद्धिश्च प्रियं वचनमेव च। षट्त्रिंशल्लक्षणान्येवं काव्यबन्धेषु निर्दिशेत्॥5॥

bhūṣaṇākṣarasaṅghātau śobhodāharaṇe tathā / hetusaṁśayadṛṣṭāntāḥ prāptyabhiprāya eva ca // nidarśanaṁ niruktaṁ ca siddhiścātha viśeṣaṇam / guṇātipātātiśayau tulyatarkaḥ padoccayaḥ // diṣṭaṁ caivopadiṣṭaṁ ca vicārastadviparyayaḥ / bhraṁśaścānunayo mālā dākṣiṇyaṁ garhaṇaṁ tathā // arthāpattiḥ prasiddhiśca pṛcchā sārūpyameva ca / manorathaśca leśaśca saṁkṣobho guṇakīrtanam // jñeyā hyanuktasiddhiśca priyaṁ vacanameva ca / ṣaṭtriṁśallakṣaṇānyevaṁ kāvyabandheṣu nirdiśet //

The thirtysix excellent points (*lakṣaṇa*)[1] of [a good] dramatic composition

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NB. *For SVI. see pp. 348 ff. of B.H.*

1-5 (B.XVI. *same;* C.1-9.) 1. B. दिष्टं. 2. B. विचारोऽथः. 3. C. क्षोभोऽथ. 4. B. ज्ञेयाध्यनुक्त.

1. About the significance of the term *lakṣaṇa*, the commentators of the NŚ. are not at all unanimous. Ag. mentions no less than ten different views on the subject. Evidently some of these are far-fetched and off the mark. It seems that *lakṣaṇa* in this connexion is comparable to the same word occurring in the compound word *mahāpuruṣa-lakṣaṇa* (characteristic marks of a superman). According to one view this *lakṣaṇa* differs from the *alaṁkāra* (ornament) and the *guṇa* (qualities) of a person as figures of speech (*alaṁkāra*) and excellences (*guṇa*) of a composition differ from its characteristic marks (*lakṣaṇa*). The composition in this connexion is evidently a dramatic one though some of the commentators think otherwise. For a discussion on the position of *lakṣaṇas* in the history of the Alaṁkāra literature see S.K. De, Skt. Poetics, II, pp. 4-5; see also Ramakrishna Kavi, (B. II. pp. 348-349) and V. Raghavan's paper on *Lakṣaṇas* in the Journal of Oriental Research, Vol. VI. pp. 70, 71, 81, 82. Mss. of the NŚ. fall into two distinct recensions as regards the text treating the thirty-six *lakṣaṇas*. According R. Kavi (*loc.cit.*) one recension followed by older commentators, and late writers like Viśvanātha, and Śiṅgabhūpāla, uses ślokas for defining *lakṣaṇas*. We have adopted this. The second recension (our 42ka-42ṣa) which seems to be later, has been followed by commentators like Kīrtidhara, Abhinavagupta and late writers like Dhanañjaya and others. This greatly varies from the first with which it has not more than seventeen names (of *lakṣaṇas*) in common, and among these, definitions of seven only are similar in both the recensions. (XVII, 6-8, 11, 17, 34, 37).

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(*kāvya*)[1] are as follows : Ornateness (*bhūṣaṇa*), Compactness (*akṣara-saṁghāta*), Brilliance (*śobhā*), Parallelism (*udāharaṇa*), Causation (*hetu*), Hesitation (*saṁśaya*), Favourable Precedent (*dṛṣṭānta*), Discovery (*prāpti*), Fancy (*abhiprāya*), Unfavourable Precedent (*nidarśana*), Additional Explanation (*nirukta*), Persuasion, (*siddhi*), Distinction (*viśeṣaṇa*), Accusation of Virtue (*guṇātipāta*), Exellence (*guṇātiśaya*), Inference from Similitude (*tulya-tarka*), Multiplex Predication (*padoccaya*), Apt Description (*diṣṭa*), Pointed Utterance (*upadiṣṭa*), Deliberation (*vicāra*), Inversion (*viparyaya*), Slip of Tongue (*bhraṁśa*), Mediation (*anunaya*), Series of Offers (*mālā*), Clever Manner (*dākṣiṇya*), Censure (*garhaṇa*), Presumption (*arthāpatti*), Celebrity (*prasiddhi*), Interrogation (*pṛcchā*), Identity (*sārūpya*), Indirect Expression of one's Desire (*manoratha*), Wit (*leśa*), Concealment (*saṁkṣobha*), Enumeration of Merits (*guṇa-kīrtana*), Semi-uttered Expression (*anukta-siddhi*) and Compliment (*priyavacana=priyokti*).

• ORNATENESS •

अलङ्कारैर्गुणैश्चैव [1]बहुभिः समलङ्कृतम्। भूषणैरिव [2]विन्यस्तैस्तद् भूषणमिति स्मृतम्॥ 6॥

alaṁkārairguṇaiścaiva bahubhiḥ samalaṁkṛtam / bhūṣaṇairiva vinyastaistad bhūṣaṇamiti smṛtam //

[2]To provide a composition with many figures of speech (*alaṁkāra*), and Guṇas placed like ornaments, is called Ornateness (*bhūṣaṇa*, lit. ornament).

• COMPACTNESS •

यत्नाल्पैरक्षरैः श्लिष्टैर्विचित्रमुपवर्ण्यते[3]। [4]तमप्यक्षरसङ्घातं विद्याल्लक्षणसंज्ञितम्॥ 7॥

yatnālpairaksarai ślistairvichitramupvarṇyate / tamapyakṣarasanighata vidyālakṣaṇasaṁjnitam//

When a wondeful sense is expressed by means of a small number of syllables with *double entendre,* it is called the mark Compactness (*akṣara-saṁghāta, lit.* assemblage of syllables).

• BRILLIANCE •

सिद्धैरर्थैः समं कृत्वा ह्यसिद्धोऽर्थः [5]प्रयुज्यते। यत्र [6]श्लिष्टविशिष्ट्यर्थं सा शोभेत्यभिधीयते[7]॥ 8॥

6-8 (B.XVI. *same;* C.1-9.) 1. Ag. बहुर्यलदलंकृतम्. 2. Ag. विन्यस्तै. B.C. चित्रार्थैः 3. Ag. ०मुपवर्णनम्. 4. B. तमप्य. 5. B. प्रसाध्यते. 6. C. श्लिष्टं विशिष्ट्यर्थं. Bp. श्लिष्टा विचित्रार्था. Ag. B, श्लक्ष्णा विचित्रार्था. 7. Ag. ०भिसंज्ञिता, B. शोभेति विधीयते.

1. *Kāvya* in this connexion means the *dṛśya-kāvya* or dramatic composition.
2. A close study of Ag's commentary on passages dealing with *lakṣaṇas* is liable to give one an impression that the meaning of some of the terms at least relating to this subject, has been to some extent lost, and various explanations have been partly based on guess. But in the absence of anything better we are to depend on them though very cautiously. Definitions of various *lakṣaṇas* are mostly not at all clear without examples which have been very liberally given by Ag. To avoid prolixity we refrain from quoting them here. Interested persons may see them in the Baroda ed. of the (NŚ.) passages dealing with *lakṣaṇas*, has not come down to us, we used in this connexion the one prepared by M. Ramakrishna Kavi. See B. II. pp. 348ff. (Referred to as Kavi).

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siddhairarthaiḥ samaṁ kṛtvā hyasiddho'rthaḥ prayujyate / yatra śliṣṭaviśiṣṭyarthaṁ sā śobhetyabhidhīyate //

Where for the purpose of giving distinction to a case of *double entendre* (*śleṣa*), a less-known meaning is called forth along with the well-known meaning, it is called Brilliance (*śobhā, lit.* beauty).[1]

• PARALLELISM •

यत्र [1]तुल्यार्थयुक्तेन वाक्येनाभिप्रदर्शनात्। साध्यन्ते निपुणैरर्थास्तदुदाहरणं स्मृतम्॥9॥

yatra tulyārthayuktena vākyenābhipradarśanāt / sādhyante nipuṇairarthāstadudāharaṇaṁ smṛtam //

When by a sentence expressing a similar situation a suggestion is made by clever people to accomplish some objects, it is called Prarallelism (*udāharaṇa, lit.* example).[2]

• CAUSATION •

यत् प्रयोजनसामर्थ्याद् वाक्यमिष्टार्थसाधकम्[2]। समासोक्तं मनोग्राहि स हेतुरिति संज्ञितः॥10॥

yat prayojanasāmarthyād vākyamiṣṭārthasādhakam / samāsoktaṁ manogrāhi sa heturiti saṁjñitaḥ //

When a brief and pleasing sentence by the force of its [tactful] use achieves the desired objects, it is called Causation (*hetu*).[3]

• HESITATION •

अपरिज्ञाततत्त्वार्थं वाक्यं यत्र समाप्यते। अनेकत्वाद्विचाराणां स संशय इति स्मृतः॥11॥

aparijñātatattvārthaṁ vākyaṁ yatra samāpyate / anekatvādvicārāṇāṁ sa saṁśaya iti smṛtaḥ //

When due to many considerations a sentence is brought to an end without fully communicating the essential theme [*lit.* view] it is called Hesitation (*saṁśaya, lit.* doubt).[4]

• FAVOURABLE PRECEDENT •

सर्वलोकमनोग्राहि [3]यस्तु पक्षार्थसाधकः। हेतोर्निदर्शनकृतः स दृष्टान्त इति स्मृतः॥12॥

sarvalokamanogrāhi yastu pakṣārthasādhakaḥ / hetornidarśanakṛtaḥ sa dṛṣṭānta iti smṛtaḥ //

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9 (B.XVI. *same;* C.1-9.) 10-12 (B.XV. same; C.10-12). 1. C. त्वल्पार्थ. 2. Ag. ०साधनम्. 3. C. पक्ष०.

1. Ag. reads this with a slight difference. *cf.* SD. 437.
2. Cf. SD. 438. Ag's text in trans. is as follows : *When from the occurrence (lit. sight) of a single word good many unmentioned ones can be inferred (lit. accomplished) it is called Sample* (udāharaṇa), B. XVI, 11.
3. Cf. SD. 439. Ag. reads this definition as follows : बहूनां भाषमानानां त्वेकस्यार्थविनिर्णयम्। सिद्धोपमानवचनं हेतुरित्यभिसंज्ञितम् (B.XVI. 14). Its meaning is not clear, Ag's explanation does not seem to be convincing.
4. Cf. SD. 440.

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That which supporting the case in hand[1] is an expression of its reason and is pleasing to all people, is a Precedent Favourable to the speaker (*dṛṣṭānta, lit.* example).

• DISCOVERY •

दृष्ट्वैवावयवान् कांश्चिन् भावो यत्रानुमीयते। प्राप्तिं [1]तामपि जानीयाल्लक्षणं नाटकाश्रयम्।। 13।।
dṛṣṭvaivāvayavaṁ kaṁścidbhāvo yatrānumīyate / prāptiṁ tāmapi jānīyāllakṣaṇaṁ nāṭakāśrayam //

When on seeing some indications, the existence of something is assumed, it becomes [an instance of] Discovery (*prāpti, lit.* attainment)[2] which is included among the marks of a [good] drama.

• FANCY •

अभूतपूर्वो [2]योऽप्यर्थः सादृश्यात्परिकल्पितः। लोकस्य हृदयग्राही सोऽभिप्राय [3]इति स्मृतः।। 14।।
abhūtapūrvo yo'pyarthaḥ sādṛśyātparikalpitaḥ / lokasya hṛdayagrāhī so'bhiprāya iti smṛtaḥ //

When an idea interesting to people [but] hitherto non-existent, is conceived on the basis of similarity [of two objects], it is [an instance of] Fancy (*abhiprāya, lit.* belief).[3]

• UNFAVOURABLE PRECEDENT •

यत्रार्थानां प्रसिद्धानां क्रियते परिकीर्तनम्। परापेक्षाव्युदासार्थं तन्निदर्शनमुच्यते।। 15।।
yatrārthānāṁ prasiddhānāṁ kriyate parikīrtanam / parāpekṣāvyudāsārthaṁ tannidarśanamucyate //

When well-known instances are mentioned for rejecting the contrary view, it is [an instance of] Unfavourable Precedent (*nidarśana, lit.* example)[4]

• CONVINCING EXPLANATION •

निरवद्यस्य वाक्यस्य [4]पूर्वोक्त-[स्य] प्रसिद्धये। यदुच्यते तु वचनं निरुक्तं तदुदाहृतम्।। 16।।
niravadyasya vākyasya pūrvokta-[sya] prasiddhaye / yaducyate tu vacanaṁ niruktaṁ tadudāhṛtam //

13-16 (B.XVI. *same;* C. 130-20). 1. B. तामभि. 2. B. यो ह्यर्थः, Ag. ह्यर्थो यः. 3. B. इतीरितः. 4. Ag. पूर्वोक्तार्थ०. C. पूर्वोक्ता तु.

1. Cf. SD. 341. Ag's text (B. XVI. 25) in trans. is as follows : *That a learned person discovers similarity (of anything) with something perceived by him earlier, is called illustration (dṛṣṭānta).* Cf. the figure of speech of this name in SD. 697.
2. Cf. SD. 446, Ag. similar (B. XVI. 32).
3. SD, 445, Ag. reads this as a variant of *yukti* (B. XVI. 36) which in translation is as follows : *The meaning which is made up only of many mutually compatible objects combining with one another, is called Combination* (yukti). Cf. SD. 501.
4. See SD. 444. Ag. reads this as a variant *āśīḥ* (B. XVI. 28). The meaning of this def. is not clear. Ag. offers no explanation of this, but gives an example which it is very difficult to fit in with the definition. Cf. SD. 471.

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Words that are spoken in support some unobjectionable statement made before, constitute Additional Explanation (*nirukta, lit.* etymology)[1]

• PERSUASION •

बहूनां च [1]प्रयुक्तानां नाम यत्राभिकीर्त्यते। [2]अभिप्रेतार्थसिद्ध्यर्थं सा सिद्धिरभिधीयते॥ 17॥

bahūnāṁ ca prayuktānāṁ nāma yatrābhikīrtyate / abhipretārthasiddhyarthaṁ sā siddhirabhidhīyate //

When name of many relevant persons are mentioned with a view to accomplish the object aimed at, it is [an instance of] Persuasion (*siddhi, lit.* success).[2]

• DISTINCTION •

सिद्धान् बहून् प्रधानार्थान् [3]उक्त्वा यत्र प्रयुज्यते। विशेषयुक्तं वचनं विज्ञेयं तद्विशेषणम्॥ 18॥

siddhān bahūn pradhānārthān uktvā yatra prayujyate / viśeṣayuktaṁ vacanaṁ vijñeyaṁ tadviśeṣaṇam //

When after mentioning many well-known great objects something is said to distinguish a thing from them, it is [an instance of] Distinction (*viśeṣaṇa*).[3]

• ACCUSATION OF VIRTUES •

गुणाभिधानैर्विविधैर्विपरीतार्थयोजितैः[4]। गुणातिपातो [5]मधुरोऽनिष्ठुरार्थो भवेदथ[6]॥ 19॥

guṇābhidhānairvividhairviparītārthayojitaiḥ / guṇātipāto madhuro'niṣṭhurārtho bhavedatha //

When virtues are mentioned with sweet words of harsh import, which carry a contrary implication, it is [an instance of] Accusation of Virtues (*guṇātipāta, lit.* opposition of virtue).[4]

• EXCELLENCE •

बहून् गुणान् कीर्तयित्वा सामान्यजनसम्भवान्। विशेषः कीर्त्यते [7]यस्तु ज्ञेयः सोऽतिशयो बुधैः॥ 20॥

bahūn guṇān kīrtayitvā sāmānyajanasambhavān / viśeṣaḥ kīrtyate yastu jñeyaḥ so'tiśayo budhaiḥ //

17-20 (B.XVI. *same;* C. 130-20). 1. B. प्रधानानां. 2. B. एकार्थसाधनकृतं 3. Ag. त्यक्त्वा. 4. Ag. विविधार्थपयोजितैः. 5. B. Ag. मधुरैर्निष्ठुरार्थै(०निष्ठुरैर्वा). 6. Ag. भवेदिद, B. भवेद्यथा. 7. Ag. यत्र.

1. Cf. SD. 453. Ag.'s text (B. XVI. 12) in trans. is as follows : *Explanation* (nirukta) *is two kinds: factual and non-factual. (Of these) the factual (explanation) is that which is well-known (lit. accomplished before), and the non-factual is that which has not been so (lit. not accomplished).*
2. Cf. SD. 454. Ag. (B. XVI. 17) reads this with a slight variation.
3. Cf. SD. 452, Ag. (B. XVI. 31) reads this as a variant of *kṣamā* which in translation is as follows: *When one being hurt by harsh and provoking words utterred by a wicked person in the presence of good people, remains without anger, it is (an instance of) Forgiveness (kṣamā).*
4. Cf. SD. 450. Ag. reads this as a variant of *guṇānuvāda* (B. XVI. 13a) which is translation is a follows : *Eulogy* (guṇānuvāda) *relates to inferior subjects compared with superior ones.*

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When after enumerating the qualities available in common men, one mentions some special qualities, it is [an instance of] Excellence (*atiśaya*).[1]

• INFERENCE FROM SIMILITUDE •

[1]रूपकैरुपमानैर्वा तुल्यार्थाभिः [2]प्रयोजितः। [3]अप्रत्ययार्थसंस्पर्शस्तुल्यतर्कः प्रकीर्तितः॥ 21॥

rūpakairupamānairvā tulyārthaiḥ suprayojitaiḥ/ apratyayārthasaṁsparśastulyatarkaḥ prakīrtitaḥ//

When an object not believable, is inferred from a mataphor or a simile applied in a similar sense, it is [an instance of] Inference from Similitude (*tulya-tarka, lit.* reasoning from the comparables).[2]

• MULTIPLEX PREDICATION •

बहूनां च प्रयुक्तानां [4]पदानां बहुभिः पदैः। उच्चयः सदृशार्थो यः स विज्ञेयः पदोच्चयः॥ 22॥

bahūnāṁ ca prayuktānāṁ padānāṁ bahubhiḥ padaiḥ/ uccayaḥ sadṛśārtho yaḥ sa vijñeyaḥ padoccayaḥ//

When a number of words are used along with a number of other words to form [different] groups for the same purpose, it becomes [an instance of] Multiplex Predication (*padoccaya, lit.* collection of words).[3]

• DESCRIPTION •

यथादेशं यथाकालं यथारूपं च वर्ण्यते। यत्प्रत्यक्षं परोक्षं वा दिष्टं तद्वर्णतोऽपि वा॥ 23॥

yathādeśaṁ yathākālaṁ yathārūpaṁ ca varṇyate/ yatpratyakṣaṁ parokṣaṁ vā diṣṭaṁ tadvarṇato'pi vā//

When any object or incident directly seen or not, is described in harmony with locality, time or form related to it, it becomes [an instance of] Apt Description (*diṣṭa, lit.* described)[4].

• POINTED UTTERANCE •

परिगृह्य च शास्त्रार्थं यद्वाक्यमभिधीयते। विद्वन्मनोहरं स्वन्तमुपदिष्टं तदुच्यते॥ 24॥

parigṛhya tu śāstrārthaṁ yadvākyamabhidhīyate/ vidvanmanoharaṁ svantamupadiṣṭaṁ taducyate//

21-24 (B.XVI. 21-27; C.21-27) 1. Ag. ०रूपमाभिर्वा. 2. Ag. प्रयोजितैः, C. प्रयोक्तृभिः 3. B. Ag. अप्रत्यक्षार्थ० 4. C. पनानां, Ag. gives a v.l. पादोभागः.

1. Cf. SD. 451 Ag.'s reading (B. XV. 13 b) in translation is as follows : *When anything compares favourably with the best thing (to which it can be compared) it is (an instance of) Excellence (atiśaya).*
2. *Cf.* SD. 442. Ag. read this is as a variant of the definition of *ākranda* (B.XVI. 19) which in translation is a follows : *To say something very pointedly through suggesting one's own idea by means of likening it to others's actions, is called Exhortation (ākranda). Cf.* SD. 472.
3. *Cf.* SD. 443 Ag.'s reading (B. XVI. 18) in trans. is as follows : *When anything is described as possessing different aspects by means of many words of similar import, it is (an instance of) Multiplex Predication* (padoccaya) *which puts together many objects.*
4. BC. *dṛṣṭa* for *diṣṭa,* Cf. SD. 448. Ag. reads this as a variant of *sārūpya* (B. XVI. 15) which is different from XVI. 35.

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When one says something with a happy end on the basis of Śāstras and thereby pleases the learned, it is a Pointed Utterance (*upadiṣṭa, lit.* utterance).[1]

• DELIBERATION •

पूर्वाशयसमानार्थैरप्रत्यक्षार्थसाधनैः। अनेकापोहसंयुक्तो[1] विचारः परिकीर्तितः॥ 25॥
pūrvāśayasamānārthairapratyakṣārthasādhanaiḥ / anekāpohasaṁyukto vicāraḥ parikīrtitaḥ //

That which establishes something not directly perceived and is in harmony with the meaning expressed earlier[2] and includes much elimination of errors (*apoha*), is called Deliberation (*vicāra*).

• INVERSION •

विचारस्यान्यथाभावस्तथा दृष्टोपयोगतः[2]। सन्देहात्कल्प्यते[3] यस्तु [4]स विज्ञेयो विपर्ययः॥ 26॥
vicārasyānyathābhāvastathā dṛṣṭopadiṣṭayoḥ / sandehātkalpyate yastu sa vijñeyo viparyayaḥ //

When due to seeing [something], an alteration of Deliberation, is made on account of a doubt, it is called Inversion (*viparyaya*).[3]

• SLIP OF TONGUE •

वाच्यमर्थं परित्यज्य [5]दृ [पत] ादिभिरनेकधा। अन्यस्मिन्नेव पतनादिह भ्रंशः स इष्यते॥ 27॥
vācyamarthaṁ parityajya dṛ[pta]ādibhiranekadhā / anyasminneva patanādiha bhraṁśaḥ sa iṣyate //

Manifold and sudden deviation of haughty and such other persons from the intended words to something else, is called Slip of Tongue (*bhraṁśa, lit.* lapse).[4]

• MEDIATION •

उभयोः [6]प्रीतिजननोर्विरुद्धाभिनिविष्टयोः[7]। [8]अर्थस्य साधकश्चैव विज्ञेयोऽनुनयो बुधैः॥ 28॥
ubhayoḥ prītijananorviruddhābhiniviṣṭayoḥ / arthasya sādhakaścaiva vijñeyo'nunayo budhaiḥ //

25-27 (B.XVI. 21-27; C.21-27) 28 (B.XVI. 28-30; C. 28-30). 1. B. अनेकोपाधिसंयुक्ता. 2. B. दृष्टोपदिष्टयोः. Ag. दृष्टोपदृष्टयोः. 3. B. संदेहाज्जायते यत्र. 4. Ag. सविक्षेपो. 5. B.C. दृष्टा०. Ag. दृष्ट्या. 6. C. प्रीतिजननोर्वि०. 7. Ag. विरुद्धाविनिवेशयोः 8. Ag. अर्थः प्रसादजनको ज्ञेयस्त्वनुनयः

1. *Cf.* SD. 449; Ag. reads this is as a variant of Argumentation (*upapatti*). The def. (B. XVI. 35), in translation is as follwos : *When faults discovered are explained away as being otherwise, it is called Argumentation (Upappatti) in connexion with drama. Cf.* SD. 482.
2. *Cf.* SD. 447. Ag.'s reading of the defintion in translation is as follows : *Deliberation* (vicāra) *is the critical examination of many things* (B. XVI. 33). Ag. reads this as a variant of *paścāttāpa*, The def. in trans. is follows : *Mental agony after doing something improper or failing to do what was proper is called Remorse (paścāttāpa).*
3. *Cf.* SD. 456. Ag. reads this a variant of the def. of *mithyādhyavasāya* (B. XVI. 16) which in translation is as follows : *When in place of a non-existent object one takes for certain something similar to it, it (becomes an instance of) Wrong Perception (mithyādhavasāya).*
4. *Cf. dṛptādīnāṁ bhaved bhraṁśo vācyād anyatarād vacaḥ.* SD. 455. Ag. reads this as a variant of the def. of *priyavacana* which in trans. is as follows : *That which is apparently liable to provoke anger, but brings joy in the end and includes a blessing, is called Witty Compliment* (priyavacana = priyokti), B. XVI. 29.

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[Words] which [are used to] please two persons with mutually opposed resolution and [are aimed at] accomplishing some object, constitute Mediation (*anunaya, lit.* imploring).[1]

• SERIES OF OFFERS •

[1]ईप्सितार्थप्रसिध्यर्थं कीर्त्यन्ते यत्र सूरिभिः। प्रयोजनान्यनेकानि सा मालेत्यभिसंज्ञिता॥29॥

īpsitārthaprasiddhyarthaṁ kīrtyate yatra sūribhiḥ / prayojanānyanekāni sā māletyabhisaṁjñitā //

When for the purpose of accomplishing a desired object one (*lit.* learned man) suggests to a person his many needs [that may be met], it is [an instance of] Series of Offers (*mālā,* lit. garland).[2]

• CLEVER MANNERS •

[2]हृष्टैः प्रसन्नवदनैर्यत्परस्यानुवर्तनम्। क्रियते [3]वाक्यचेष्टाभिस्तद्दा[4]क्षिण्यमिति स्मृतम्॥30॥

hṛṣṭaiḥ prasannavadanairyatparasyānuvartanam / kriyate vākyaceṣṭābhistad-dākṣiṇyamiti smṛtam //

When one attends another person with a happy and pleased face, [sweet] speech and other [agreeable] movements, it [is an instance of] Clever Manners (*dākṣiṇya*).[3]

• CENSURE •

यत्र संकीर्तयन् दोषं गुणमर्थेन[5] दर्शयेत्। गुणातिपाताद्[6] दोषाद्वा गर्हणं नाम तद्भवेत्॥31॥

yatra saṁkīrtayan doṣaṁ guṇamarthena darśayet / guṇātipātād doṣādvā garhaṇaṁ nāma tadbhavet //

If any one mentions [someone's] faults and explains them as merits, or decries one's merits and calls them faults, it becomes [an instance of] Censure (*garhaṇa*).[4]

• PRESUMPTION •

अर्थान्तरस्य कथने यत्रान्योऽर्थः प्रतीयते। वाक्यं माधुर्यसंयुक्तं[7] सार्थापत्तिरुदाहृता[8]॥32॥

29-32 (B.XVI. 28-30; C. 28-30). 1. B. अभिप्रेतार्थसिद्ध्यर्थं. 2. Ag. हितैः प्रसन्नवचनैः 3. C. वान्यचेष्टाभिः. 4. Ag. दाक्षिण्यमुदाहृतम्. (B.XVI. 31-40; C.31-40). 5. Ag. योजयेत्। 6. Ag. दोषं वां. 7. C. वाक्यमाधुर्यसंयुक्तं. B. ०माधुर्यसम्पन्ना. 8. Ag. ०रिति स्मृता.

1. *Cf.* SD. 458 Ag. reads this as a variant of the def. of Subservience *anuvṛtti* which in trans. is as follows : *to follow with a purpose another person as a matter of courtesy, love or favour, is called Subservience (anuvṛtti)*, B. XVI, 34. Ag. reads this differently. *Cf.* SD. 494.
2. *Cf.* SD. 459, Ag. (B. XVI. 26) reads this as a variant of the def. of *bhāsana*, which in trans. is as follows : *When a statement with many agreements is made in many sentences for different purposes, it is called Shining (Bhāsana).*
3. *Cf.* SD. 457. Ag. reads this as a variant of the def. of Clever Request (*yācñā*) which in translation is as follows : *Words which are apparently liable to provoke anger, but bring joy in the end and turn favourable, are called Clever Request (yācñā).* See B. XVI. 22, CF. SD. 496.
4. *Cf.* SD. 461, Ag. reads this as a variant of the def. of Deceit (*kapaṭa saṁghāta*) (B. XVI. 30) which in translation is as follows : *Application of some stratagem for the deception or defeat of others, is called Deceit (kapaṭa). When two or three (stratagems) are applied together it becomes a Multiplex Deceit (kapaṭa-saṁghāta).* Cf. SD. 473.

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arthāntarasya kathane yatrānyo'rthaḥ pratīyate / vākyaṁ mādhuryasaṁyuktaṁ sārthāpattirudāhṛtā //

When from a sweetly-worded mention of something, some other object is to be understood, it is [an instance of] Presumption (*arthāpatti*)[1].

• CELEBRITY •

वाक्यैः[1] सातिशयैरुक्ता वाक्यार्थ प्रसाधकैः। लोकप्रसिद्धैर्बहुभिः प्रसिद्धिरिति कीर्तिता ।। 33 ।।

vākyaiḥ sātiśayairuktā vākyārthasya prasādhakaiḥ / lokaprasiddhairbahubhiḥ prasiddhiriti kīrtitā //

That which is expressed with excellent words mentioning many well-known exploits, gives rise to Celebrity (*prasiddhi*).[2]

• INTERROGATION •

[2]यत्राकारोद्भवैर्वाक्यैरात्मानमथवा परम्। [3]पृच्छ [ति] [4]चाभिधत्तेऽर्थं सा पृच्छेत्यभिसंज्ञिता ।। 34 ।।

yatrākārodbhavairvākyairātmānamathavā param / pṛccha[ti] cābhidhatte'rthaṁ sā pṛcchetyabhisaṁjñitā //

When with gesticulating words one questions oneself or another and speaks something, it is [an instance of] Interrogation (*pṛcchā*).

• IDENTITY •

[5]दृष्टश्रुतानुभूतार्थकथनादिसमुद्भवम्। सादृश्यं क्षोभजननं [6]सारूप्यमिति संज्ञितम् ।। 35 ।।

dṛṣṭaśrutānubhūtārthakathanādisamudbhavam/ sādṛśyaṁ kṣobhajananaṁ sārūpyamiti saṁjñitam //

When from seeing, hearing or feeling something [suddenly] one is excited by its likeness] with another, it is [an instance of] Identity (*sārūpya*).[3]

• INDIRECT EXPRESSION OF DESIRE •

हृदयस्थस्य[7] वाक्यस्य गूढार्थस्य विभावकम्। अन्यापदेशैः कथनं मनोरथ इति स्मृतः ।। 36 ।।

hṛdayasthasya vākyasya gūḍhārthasya vibhāvakam / anyāpadeśaiḥ kathanaṁ manoratha iti smṛtaḥ //

33-36 (B.XVI. 28-30; C. 28-30). 1. B.C. सातिशयैरुक्ता, Ag. सातिशयैर्युक्ता. 2. C. आकरो. 3. C. पृच्छ्यते, B. पृच्छत्रिवाभि०. 4. B. वाभिधत्ते, C. चाभिधत्ते. 5. C. ०कथनाभिः. 6. C. सादृश्यक्षमजनितं. 7. C. हृदयार्थस्य.

1. *Cf.* SD. 460. Ag. reads this as a variant of the def. of Embellishment (*kārya*, B.XVI. 37) which in translation is as follows : *When defects of an object are explained as merits or merits are derived from the defects it is (an instance of) Embellishment* (Kārya *lit.* action).
2. *Cf.* SD. 463. Ag. reads this as a variant of the def. of Submission (*anuniti*, B. XVI. 38) which in translation is as follows : *Sweet words which are uttered, to please one after forgiving one's singular offence due to anger, is called submission* (anuniti). See also under B. XVI. 21. *Cf. abhyarthanāpair vākyair*, SD. 462. Ag. (b. XVI. 24) reads this identically.
3. *Cf.* SD. 464. Ag. reads this as a variant of the def. of Wounded Self-respect (*abhimāna*, B.XVI. 8) which in translation is as follows : *When one is not pacified even when one is consoled by means of many words and acts, it is (an instance of) Wounded Self-respect (abhimāna). Cf.* SD. 493.

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Expressing one's secret desire of the heart[1] by a pretence of referring to somebody else's condition, is called Indirect Expression of Desire (*manoratha, lit.* object of the mind).

• WIT •

यद्वाक्यं [1]वादकुशलैरुपायेनाभिधीयते। [2]सदृशार्थाभिनिष्पन्नं [3]स लेश इति कीर्तितः॥ 37॥
yadvākyaṁ vākyakuśalairupāyenābhidhīyate / sadṛśārthābhiniṣpannaṁ sa leśa iti kīrtitaḥ //

Words which are spoken in a [clever] manner by expert disputants and which relate to accomplishment of similar objects, constitute Wit (*leśa*).[2]

• CONCEALMENT •

परदोषैर्विचित्रार्थैर्यत्रात्मा परिकीर्त्यते। अदुष्टोऽन्योऽपि वा कश्चित् स संक्षोभ[4] इति स्मृतः॥ 38॥
paradoṣairvicitrārthairyatrātmā parikīrtyate / aduṣṭo'nyo'pi vā kaścit sa saṁkṣobha iti smṛtaḥ //

When being faultless one takes upon oneself various faults of another, or ascribes them to another blameless person, it is [an instance of] Concealment (*saṁkṣobha, lit.* upsetting).[3]

• ENUMERATION OF MERITS •

लोके गुणातिरिक्तानां [5]गुणानां यत्र नामभिः। [6]एकोऽपि शब्द्यते तत्तु विज्ञेयं गुणकीर्तनम्॥ 39॥
loke guṇātiriktānāṁ guṇānāṁ yatra nāmabhiḥ / eko'pi śabdyate tattu vijñeyaṁ guṇakīrtanam //

When merits of men who excel [others] in qualities in this world, are ascribed to one single person, it is [an instance of] Enumeration of Merits (*guṇa-kīrtana*).[4]

• SEMI-UTTERED EXPRESSION •

प्रस्तावेनैव शेषोऽर्थः कृत्स्नो यत्र प्रतीयते। वचनेन [7]विना जातु सिद्धिः सा परिकीर्तिता॥ 40॥
prastāvenaiva śeṣo'rthaḥ kṛtsno yatra pratīyate / vacanena vinā jātu siddhiḥ sā parikīrtitā //

37-40 (B.XVI. 28-30; C. 28-30). 1. B. Ag. वाक्यकुशलैः. 2. Ag. ०भिनिष्पत्त्या, C. ०विनिष्पन्नः. 3. Ag. अनुक्तो, B. अदृष्टो, C. अदृष्टा, 4. B.Ag. तु क्षोभः C. तु दोष. 5. Ag. बहुनां, 6. B.Ag. हि. 7. Ag. विना जातु,

1. Cf. SD. 468. Ag. reads this in a substantially identical manner (B. XVI. 20).
2. Cf. SD. 467, Ag. reads this as a variant of the def. of Obstruction (*pratiṣedha* B. XVI. 23) which in translation is as follows : *When one sets out to do something contrary to another's desire and is opposed by clever persons (lit. those who know the business) it is called Obstruction (pratiṣedha).*
3. Cf. SD. 465. *saṁkṣepo yat tu saṁkṣepād ātmanyarthe prayujyate.* Ag. reads this as a variant of the def. of *paridevana* (*parivādana* of Bhoja, *Parivāda* of Śāradātanya, *parivedana* of Sarveśvara) See B. XVI, 39 foot note (*). The meaning of its def, is not clear.
4. Cf. SD. 466. Ag. reads this def. in translation as follows : *When a proclamation of various qualities of a person takes place, but his faults are not given out, it is (called an instance of) Enumeration of Merits (guṇa-kīrtana).* See B. XVI. 9.

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When from the mere commencement of subject the rest of it is comprehended without being actually expressed in words[1] it is [an instance of] Semi-uttered Expression (*anukta-siddhi, lit.* unuttered achievement).

• COMPLIMENT •

यत्प्रसन्नेन मनसा [1]पूज्यं पूजयितुं वचः। हर्षप्रकाशनार्थं तु सा प्रियोक्तिरुदाहृता[2]॥ 41॥

yatprasannena manasā pūjyaṁ pūjayituṁ vacaḥ / harṣaprakāśanārthaṁ tu sā priyoktirudāhṛtā //

When words are uttered in a pleasant mood to honour an honourable person and to express joy [for his acts] it is [an instance of] Compliment (*priyakti,* lit. pleasing utterance)[2].

एतानि च [3]काव्यस्य लक्षणानि षट्त्रिंशदुद्देश्यनिदर्शनानि। [4]प्रबन्धशोभाकराणि तज्ज्ञैः सम्यक् प्रयोज्यानि [5]यथारसानि॥ 42॥

**विभूषणं चाक्षरसंहतिश्च च शोभाभिमानौ गुणकीर्तनं च। **प्रोत्साहनोदाहरणे निरुक्तं गुणानुवादोऽतिशयश्च हेतुः॥ 42क॥

**सारूप्यमिथ्याध्यवसायसिद्धिपदोच्चयाक्रन्दमनोरथश्च। **आख्यानयाञ्चा प्रतिषेधपृच्छा-दृष्टान्तनिर्भासनसंशयाश्च॥ 42ख॥

**आशीः प्रियोक्तिः कपटं क्षमा च प्राप्तिश्च पश्चात्तपनं तथैव। **अर्थानुवृत्तिर्ह्युपपत्तियुक्ती कार्यानुनीती परिदेवनं च॥ 42ग॥

**षट्त्रिंशदेतानि हि लक्षणानि प्रोक्तानि वै भूषणसंमितानि। **काव्येषु भावार्थगतानि तज्ज्ञैः सम्यक् प्रयोज्यानि यथारसं तु॥ 42घ॥

[अलङ्कारैर्गुणैश्चैव बहुभिः समलंकृतम्। भूषणैरिव विन्यस्तैस्तद् भूषणमिति स्मृतम्॥ 42 घ1॥
यत्राल्पैरक्षरैः श्लिष्टैर्विचित्रमुपवर्ण्यते। तमप्यक्षरसङ्घातं विद्याल्लक्षणसंज्ञितम्॥ 42घ2॥
सिद्धैरर्थैः समं कृत्वा ह्यसिद्धोऽर्थः प्रसाध्यते। यत्न श्लक्ष्ण विचित्रार्था सा शोभेत्यभि-संज्ञिता॥ 42घ3॥]

**कीर्त्यमानैर्गुणैर्यत्र विविधार्थसमुद्भवैः। [लोके गुणातिरिक्तानां बहूनां यत नामभिः। एकोऽभिशब्द्यते यस्तु विज्ञेयं गुणकीर्तनम्॥ 42ङ1॥]

**उत्साहजननैः स्पष्टैरर्थैरौपम्यसंश्रयैः। **प्रसिद्धैरुपगूढं च ज्ञेयं प्रोत्साहनं बुधैः॥ 42च॥

**यत्रैकस्यापि शब्दस्य दर्शनात्सुबहून्यपि। **यान्ति सिद्धिमनुक्तादि तदुदाहरणं स्मृतम्॥ 42छ॥

**निरुक्तं द्विविधं प्रोक्तं तथ्यं वाऽतथ्यमेव वा। **सिद्धिप्रसाधितं तथ्यमतथ्यं चाप्रसाधितम्॥ 42ज॥

**गुणानुवादो हीनानामुत्तमैरुपमाकृतः। **उत्तमार्थाद्विशिष्टो यः स चाप्यतिशयः स्मृतः॥ 42झ॥

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41 (B.XVI. 28-30; C. 28-30) 42 (B.XVI. 42. p. 364; C. 42). C. विजानातु. B. विनानुरुसिद्धि. 1. Ag. पूज्यान्. 2. For another version of the Lakṣaṇas see below 42 ka-42ṣa., 3. C. वा काव्यविभूषणानि. 4. C. काव्येषु सोदाहरणानि. 5. C. बलानुरूपम्.

1. *Cf.* SD. 469. Ag. reads this as a variant of the def. *paridevana* etc. (see 38 note above).
2. *Cf.* SD. 470. Ag. reads this differently. See above 554 note 1.

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**बहूनां भाष्यमाणानामनेकार्थविनिर्णयात्। **सिद्धौ समानवचनं हेतुरित्यभिसंज्ञितः।। 42ञ।।
**अपदेशस्तु परोक्षो यस्मादुत्पद्यतेऽनुकरणेन। **लक्षणसमानकरणात् सारुप्यं तत्तु निर्देश्यम्।। 42ट।।
**अभूतपूर्वे यत्रार्थे तुलयस्यार्थस्य निर्णयः। **स मिथ्याध्यवसायस्तु प्रोच्यते काव्यलक्षणे।। 42ठ।।
[बहूनां तु प्रधानानां मध्ये यन्नाम कीर्त्यते। एकार्थसाधनकृतं सा सिद्धिरिति कीर्त्यते।। 42ठ1।।]
**गुणैर्बहुभिरेकार्थैः पदैर्यः संप्रशस्यते। **पदोच्चयं तु तं विद्यान्नानार्थकथनात्मकम्।। 42ड।।
**आत्मभावमुपन्यस्य परसादृश्ययुक्तिभिः। **तीव्रार्थभाषणं यत् स्यादाक्रन्दः स तु कीर्तितः।। 42ढ।।
[हृदयस्थस्य भावस्य सुस्पष्टार्थप्रदर्शनम्। अन्यापदेशकथनैर्मनोरथ इति स्मृतः।। 42ढ1।।]
**अपृष्टैरथवा पृष्टैर्निर्णयः क्रियते तु यः। **आख्यानमिति तज्ज्ञेयं लक्षणं नाटकाश्रयम्।। 42ण।।
**आदौ यत् क्रोधजननमन्ते हर्षप्रवर्धनम्। **यत्तु प्रियं पुनर्वाक्यं सा याञ्ञा परिकीर्तिता।। 42त।।
**कार्येषु विपरीतेषु यदि कश्चित् प्रवर्तते। **निवार्यते च कार्यज्ञैः प्रतिषेधः प्रकीर्तितः।। 42थ।।
[यत्राकारोद्भवैर्वाक्यैरात्मानमथवा परम्। पृच्छन्निवाभिधत्तेऽर्थं सा पृच्छेत्यभिसंज्ञिता।। 42थ1।।]
**सिद्धं पूर्वोपलब्धौ यत्समत्वमुपपादयेत्। **निदर्शनकृतस्तज्ज्ञैः स दृष्टान्त इति स्मृतः।। 42द।।
**अनेकयुक्ति यद्वाक्यमनेकार्थप्रसाधकम्। **अनेकवाक्यसंयुक्तं भासनं नामातद्भवेत्।। 42ध।।
[अपरिज्ञाततत्त्वार्थं यत्र वाक्यं समाप्यते। अनेकत्वाद्विचाराणां संशयः परिकीर्तितः।। 42ध1।।]
**यत्र शास्त्रार्थसम्पन्नां मनोरथसमुद्भवाम्। **अप्रार्थनीयामन्यां वा विदुस्तामाशिषं बुधाः।। 42न।।
**आदौ यत् क्रोधजननमन्ते हर्षप्रवर्धनम्। **तत् प्रियं वचनं ज्ञेयमाशीर्वादसमन्वितम्।। 42प।।
**अदिव्यं दिव्यमपि वा कृत्वा रूपविपर्ययम्। **अविद्वान् वंच्यते येन कपटं तदुद्धाहृतम्।। 42फ।।
**दुर्जनोदाहृतै रूक्षैः सभामध्येऽभिताडितः। **अक्रोधः क्रोधजननैर्वाक्यैर्यः सा क्षमा भवेत्।। 42ब।।
**दृष्टैर्वावयवैः कश्चिद्भावो यत्रानुमीयते। **प्राप्तिं तामभिजानीयाल्लक्षणं नाटकाश्रयम्।। 42भ।।
**अकार्यं सहसा कृत्वाऽकृत्वा कार्यमथापि वा। **सन्तापो मनसो यस्तु पश्चात्तापः प्रकीर्तितः।। 42म।।
**प्रश्रयेणार्थसंयुक्तं यत्परस्यानुवर्तनम्। **स्नेहाद्दाक्षिण्ययोगाद्वा सानुवृत्तिस्तु संज्ञिता।। 42य।।
**प्राप्तानां यत्र दोषाणां क्रियते शमनं पुनः। **सा ज्ञेया ह्युपपत्तिस्तु लक्षणं नाटकाश्रयम्।। 42र।।
**साध्यते योऽर्थसम्बन्धो महद्भिः समवायतः। **परस्परानुकूल्येन सा युक्तिः परिकीर्तिता।। 42ल।।
**यत्रापसारयन् दोषं गुणमर्थेन योजयेत्। **गुणातिवादं दोषाद्वा कार्यं तदिह संज्ञितम्।। 42व।।
**अपूर्वक्रोधजनितमपराधं प्रमृज्य यत्। **सेवार्थं मधुरं वाक्यमनुनीतिः प्रकीर्तिता।। 42श।।
**यद्दोषैरन्यनामोक्तैः प्रसिद्धार्थैः प्रयोजितम्। **अन्यत्रार्थेन सम्बद्धं ज्ञेयं तत्परिदेवनम्।। 42ष।।

etāni ca kāvyasya lakṣaṇāni ṣaṭtriṁśaduddeśanidarśanāni /prabandha-śobhākarāṇi tajjñaiḥ samyak prayojyāni yathārasāni // vibhūṣaṇaṁ cākṣarasaṁhatiśca ca śobhābhimānau guṇakīrtanaṁ ca / protsāhanodāharaṇe niruktaṁ guṇānuvādo'tiśayaśca hetuḥ / sārūpyamithyādhyavasāyasiddhi-padoccayākrandamanorathaśca /ākhyānayañca pratiṣedhapṛcchādṛṣ-ṭāntanirbhāsanasaṁśayāśca // āśīḥ priyoktiḥ kapaṭaṁ kṣamā ca prāptiśca paścāttapanaṁ tathaiva / arthānuvṛttirhyupapattiyuktī kāryānunītī paridevanaṁ ca // ṣaṭtriṁśadetāni hi lakṣaṇāni proktāni vai bhūṣaṇasaṁmitāni / kāvyeṣu bhāvārthagatāni tajjñaiḥ samyak prayojyāni yathārasaṁ tu //alaṁkārair-guṇaiścaiva bahubhiḥ samalaṁkṛtam / bhūṣaṇairiva vinyastaistad bhūṣaṇamiti smṛtam // yatrālpairakṣaraiḥ śliṣṭairvicitramupavarṇyate /tamapyak-ṣarasadṛātaṁ vidyāllakṣaṇasaṁjñitam // dhāryamāṇastu vahubhirvacanaiḥ

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kāryayuktibhiḥ / na yaḥ paryavatiṣṭheta so'bhimānastu saṁjñitaḥ // kīrtyamānairguṇairyatra vividhārthasamudbhavaiḥ / [loke guṇātiriktānāṁ bahūnāṁ yata nāmabhiḥ / eko'bhiśabdyate yastu vijñeyaṁ guṇakīrtanam //] utsāhajananaiḥ spaṣṭairarthairaupamyasaṁśrayaiḥ / prasiddhairupagūḍhaṁ ca jñeyaṁ protsāhanaṁ budhaiḥ // yatraikasyāpi śabdasya darśanātsubahūnyapi /yānti siddhimanuktādi tadudāharaṇaṁ smṛtam // niruktaṁ dvividhaṁ proktaṁ tathyaṁ vā'tathyameva vā / siddhiprasādhitaṁ tathyamatathyaṁ cāprasādhitam // guṇānuvādo hīnānāmuttamairupamākṛtaḥ / uttamārthādviśiṣṭo yaḥ sa cāpyatiśayaḥ smṛtaḥ // bahūnāṁ bhāṣyamāṇānāmanekārthavinirṇayāt / siddhau samānavacanaṁ heturityabhisaṁjñitaḥ // apadeśastu parokṣo yasmādutpadyate'nukaraṇena / lakṣaṇasamānakaraṇāt sārupyaṁ tattu nirdeśyam // abhūtapūrve yatrārthe tulayasyārthasya nirṇayaḥ / sa mithyādhyavasāyastu procyate kāvyalakṣaṇe // [bahūnāṁ tu pradhānānāṁ madhye yannāma kīrtyate / ekārthasādhanakṛtaṁ sā siddhiriti kīrtyate //] guṇairbahubhirekārthaiḥ padairyaḥ saṁpraśasyate / padoccayaṁ tu taṁ vidyānnānarthakathanātmakam // ātmabhāvamupanyasya parasādṛśyayuktibhiḥ / tīvrārthabhāṣaṇaṁ yat syādākrandaḥ sa tu kīrtitaḥ // [hṛdayasthasya bhāvasya suspaṣṭārthapradarśanam / anyāpadeśakathanairmanoratha iti smṛtaḥ //] aprṣṭairathavā pṛṣṭairnirṇayaḥ kriyate tu yaḥ / ākhyānamiti tajñeyaṁ lakṣaṇaṁ nāṭakāśrayam // ādau yat krodhajananamante harṣapravardhanam / yattu priyaṁ punarvākyaṁ sā yāccā parikīrtitā // kāryeṣu viparīteṣu yadi kaścit pravartate / nivāryate ca kāryajñaiḥ pratiṣedhaḥ prakīrtitaḥ // [yatrākārodbhavairvākyairātmānamathavā param / pṛchannivābhidhatte'rthaṁ sā pṛcchetyabhisaṁjñitā //] siddhaṁ pūrvopalabdhau yatsamatvamupapādayet / nidarśanakṛtastajjñaiḥ sa dṛṣṭānta iti smṛtaḥ // anekayukti yadvākyamanekārthaprasādhakam / anekavākyasaṁyuktaṁ bhāsanaṁ nāmātadbhavet // [aparijñātatattvārthaṁ yatra vākyaṁ samāpyate / anekatvādvicārāṇāṁ saṁśayaḥ parikīrtitaḥ //] yatra śāstrārthasampannāṁ manorathasamudbhavām / aprārthanīyāmanyāṁ vā vidustāmāśiṣaṁ budhāḥ // ādau yat krodhajananamante harṣapravardhanam / tat priyaṁ vacanaṁ jñeyamāśīrvādasamanvitam // adivyaṁ divyamapi vā kṛtvā rūpaviparyayam / avidvān vaṁcyate yena kapaṭaṁ taduddhāhṛtam // durjanodāhṛtai rūkṣaiḥ sabhāmadhye'bhitāḍitaḥ / akrodhaḥ krodhajananairvākyairyaḥ sā kṣamā bhavet // dṛṣṭairvāvayavaiḥ kaścidbhāvo yatrānumīyate / prāptiṁ tāmabhijānīyāllakṣaṇaṁ nāṭakāśrayam // akāryaṁ sahasā kṛtvā'kṛtvā kāryamathāpi vā / santāpo manaso yastu paścāttāpaḥ prakīrtitaḥ // praśrayeṇārthasaṁyuktaṁ yatparasyānuvartanam / snehāddākṣiṇyayogādvā sānuvṛttistu saṁjñitā // prāptānāṁ yatra doṣāṇāṁ kriyate śamanaṁ punaḥ / sā jñeyā hyupapattistu lakṣaṇaṁ nāṭakāśrayam // sādhyate yo'rthasambandho mahadbhiḥ samavāyataḥ / parasparānukūlyena sā yuktiḥ parikīrtitā // yatrāpasārayan doṣaṁ guṇamarthena yojayet / guṇātivādaṁ doṣādvā kāryaṁ tadiha saṁjñitam // apūrvakrodhajanitamaparādhaṁ pramṛjya yat / sevārthaṁ madhuraṁ vākyamanunītiḥ prakīrtitā // yaddoṣairanyanāmoktaiḥ prasiddhārthaih prayojitam / anyatrārthena sambaddhaṁ jñeyaṁ tatparidevanam //

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These thirtysix excellent points of a dramatic (lit. poetical) composition conducing to the object in view (i.e. writing plays) will beautify a play (lit. composition) and (hence they) should be properly used according to the Sentiment (introduced in it).

• FOUR FIGURES OF SPEECH •

[1]उपमा दीपकं चैव रूपकं यमकं तथा। [2]काव्यस्यैते ह्यलंकाराश्चत्वारः परिकीर्तिताः।। 43।।
upamā dīpakaṁ caiva rūpakaṁ yamakaṁ tathā / kāvyasyaite hyalaṁkārāścatvāraḥ parikīrtitāḥ //

Four figures of speech available in drama are : Simile (*upamā*), Metaphor (*rūpaka*), Condensed Expression (*dīpaka, lit.* lamp) and Yamaka.

• SIMILE •

यत्किञ्चित् काव्यबन्धेषु सादृश्येनोपमीयते। उपमा नाम विज्ञेया गुणाकृतिसमाश्रया।। 44।।
yatkiñcit kāvyabandheṣu sādṛśyenopamīyate / upamā nāma vijñeyā guṇākṛtisamāśrayā //

When in a poetical composition anything is compared on the basis of some similarity, it is [an instance of] Simile (*upamā*). It relates to quality and form.

• NUMBER OF OBJECTS COMPARED •

एकस्यैकेन सा [3]कार्यानेकेनाप्यथवा पुनः। अनेकस्य तथैकेन बहूनां बहुभिस्तथा।। 45।।
तुल्यं ते [4]शशिना वक्त्रमिति ह्येककृता भवेत्[5]। शशाङ्कवत् प्रकाशन्ते ज्योतिंषीति भवेत्तु या।। 46।।
[[6]अनेकस्यै] कविषया सोपमा परिकीर्तिता। श्येनबर्हिणभासानां [7]तुल्याक्ष इति या भवेत्।। 47।।
एकस्य बहुभिः सा स्यादुपमा नाटकाश्रया। बहूनां बहुभिर्ज्ञेया घना इव गजा इति।। 48।।
ekasyaikena sā kāryānekenāpyathavā punaḥ / anekasya tathaikena bahūnāṁ bahubhistathā // tulyaṁ te śaśinā vaktramiti hyekakṛtā bhavet / śaśāṅkavat prakāśante jyotiṁṣīti bhavettu yā // [anekasyai] kaviṣayā sopamā parikīrtitā / śyenabarhiṇabhāsānāṁ tulyākṣa iti yā bhavet // ekasya bahubhiḥ sā syādupamā nāṭakāśrayā / bahūnāṁ bahubhirjñeyā ghanā iva gajā iti //

This comparison may be of one with one or many, or of many with one, or of many with many. (Examples of these are as follows): your face is like the moon (one compared with one), stars shine like the moon (many compared with one), having an eye like that of a hawk, a peacock and a vulture (one compared with many); and elephants are like clouds (many compared with many).

• FIVE KINDS OF SIMILE •

प्रशंसा चैव निन्दा च कल्पिता सदृशी तथा। किञ्चिच्च सदृशी ज्ञेया ह्युपमा पञ्चधा [8]बुधैः।। 49।।
praśaṁsā caiva nindā ca kalpitā sadṛśī tathā/ kiñcicca sadṛśī jñeyā hyupamā pañcadhā budhaiḥ //

43-45. (B.XVI. 40-42; C.43-45). 46-47 (B.XVI. 43-44; C. 46-58a). 48-49 (B.XVI. 45; C. 48b-49).
1. C. उपमा रूपकं चैव. 2. C. अलङ्कारास्तु विज्ञेया चत्वारो नाटकाश्रयाः. 3. B. कार्या ह्यनेकेनाथवा. 4. B. शशिन वक्त्रमित्येकेनैक संश्रया. 5. The next hem. in C. is redundant. 6. B.C. एकस्यानेकविषया, B.bh. एकानेक, Bd. एकेन सा त्वनेकेषामु०. 7. B.C. तुल्याक्ष. 8. Next hem. in C. is redundant. B. पुनः.

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A Simile is of five kinds, *viz.* [that of] praise (*praśaṁsā*), censure (*nindā*), conceit (*kalpitā*), uniqueness (*sadṛśī*), and partial likeness (*kiñcit sadṛśī*).

• EX. OF SIMILE OF PRAISE •

प्रशंसा यथा–

दृष्ट्वा तु तां विशालाक्षीं तुतोष मनुजाधिपः। मुनिभिः साधितां कृच्छ्रात् सिद्धिं मूर्तिमतीमिव ॥ 50 ॥

dṛṣṭvā tu tāṁ viśālākṣīṁ tutoṣa manujādhipaḥ/ munibhiḥ sādhitāṁ kṛcchrāt siddhiṁ mūrtimatīmiva /

The king was pleased to see that large-eyed lady just as the sages are pleased to see the success incarnate after it has been achieved with austerity.

• EX. OF SIMILE OF CENSURE •

निन्दा यथा–

सा तं सर्वगुणैर्हीनं कर्कशच्छविम्। वने [1]कण्टकिनं वल्ली दावदग्धमिव द्रुमम् ॥ 51 ॥

sā taṁ sarvaguṇairhīnaṁ karkaśacchavim/ vane kaṇṭakinaṁ vallī dāvadagdhamiva drumam //

The woman clung to that rough-looking person devoid of all good qualities just as a creeper clings round a thorny tree which has been scorched by the forest fire.

• EX. OF SIMILE OF CONCEIT •

कल्पिता यथा–

क्षरन्तो दानसलिलं लीलामन्थरगामिनः। मतङ्गजा विराजन्ते जङ्गमा इव पर्वताः ॥ 52 ॥

kṣaranto dānasalilaṁ līlāmantharagāminaḥ/ mataṅgajā virājante jaṅgamā iva parvatāḥ //

Elephants exuding ichor and moving slowly with gracefulness look like mobile mountains.

• EX. OF SIMILE OF UNIQUENESS •

सदृशी यथा–

यत्त्वयाऽद्य कृतं कर्म परचित्तानुरोधिना। सदृशं तत्तवैव [2]स्यादतिमानुषकर्मणः ॥ 53 ॥

yattvayā'dya kṛtaṁ karma paracittānurodhinā / sadṛśaṁ tattavaiva syādatimānuṣakarmaṇaḥ //

What you have done today to satisfy someone else's desire, is worthy of you and is comparable only to your [other] superhuman deeds.

• EX. OF SIMILE OF PARTIAL LIKENESS •

किञ्चित्सदृशी-संपूर्णचन्द्रवदना नीलोत्पलदलेक्षणा। मत्तमातङ्गगमना संप्राप्तेयं सखी मम ॥ 54 ॥

saṁpūrṇacandravadanā nīlotpaladalekṣaṇā / mattamātaṅgagamanā saṁprāpteyaṁ sakhī mama //

50-54 (B.XVI. 46-49; C. 50-53). 1. C. कण्ठगतं 2. B. स्यादितिमानुष०.

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Here has come my lady friend whose face is like the full moon, eyes are like the petals of a blue lotus and the gait is like that of an elephant in rut.

उपमाया बुधैरेते [1]भेदा ज्ञेयाः समासतः। शेषा ये लक्षणैर्नोक्ताः संसाध्यास्तेऽपि लोकतः[2] ।। 55 ।।

upamāyā budhairete bhedā jñeyāḥ samāsataḥ/ śeṣā ye lakṣaṇairnoktāḥ saṁsādhyāste'pi lokataḥ //

These briefly are the varieties of similes. Those not described here are to be gathered from [different] poetical works and from the people (*i.e.* the folk-poems).

• METAPHOR •

स्वविकल्पेन रचितं तुल्यावयवलक्षणम्। किञ्चित्सादृश्यसंपन्नं यद्रूपं रूपकं तु तत्[3] ।। 56 ।।

savavikalpena racitaṁ tulyāvayavalakṣaṇam / kiñcitsādṛśyasaṁpannaṁ yadrūpaṁ rūpakaṁ tu tat //

An image of slight likeness which is conceived due to indecision [from objects] characterised by similar limbs, is called Metaphor (*rūpaka*).[1] Example :

यथा–

पद्मानतास्ताः [4]कुमुदप्रहासा विकासिनीलोत्पलचारुनेत्रा। वापीस्त्रियो[5] हंसकुलैर्नदद्भि-र्विरेजुरन्योन्यमिवाह्वयन्त्यः[6] ।। 57 ।।

padmānatāstāḥ kumudaprahāsā vikāsinīlotpalacārunetrā / vāpīstriyo haṁsakulairnadadbhirvirejuranyonyamivāhvayantyaḥ //

Lake-women, with their lotus-faces, Kumuda-smiles, open and beautiful Nīlotpala-eyes and swans crackling around, seem to be calling one another.

• CONDENSED EXPRESSION •

[7]नानाधिकरणस्थानां शब्दानां[8] संप्रदीपनः। एकवाक्येन संयोगो [9]यस्तद्दीपकमुच्यते[10] ।। 58 ।।

nānādhikaraṇasthānāṁ śabdānāṁ saṁpradīpanaḥ / ekavākyena saṁyogo yastaddīpakamucyate //

Combining of words in different topics in a single sentence for their mutual illumination, is called Condensed Expression (*dīpaka, lit.* light)[2]. Example :

यथा–

सरांसि हंसैः कुसुमैश्च वृक्षा मत्तैर्द्विरेफैश्च सरोरुहाणि। गोष्ठीभिरुद्यानवनानि चैव तस्मिन्नशून्यानि सदा क्रियन्ते ।। 59 ।।

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55 (B.XVI. 46-49; C. 50-53). 56-69 (B. XVI. 53-54. 56, 58; C. 58-61).

1. B. ज्ञेया भेदाः. 2. B. ते ग्राह्या लोककाव्यतः, C. ते ग्राह्य काव्यलोकतः Bd. संग्राह्यास्तेऽपि लोकतः. 3. C. 57 and B. 57 give another def. नानाद्रव्यानुरागाद्येर्यदौपम्यगुणाश्रयम्। रूपनिर्वर्णनायुक्तं तद्रूपकमिति स्मृतम्. 4. B. कुमुदप्रभसा. 5. B. ०कुलैःस्वनद्भिः. 6. B. ०न्यमिहालपन्त्यः, B.p. इवालपन्त्यः. 7. B. करणार्थानां 8. B. संप्रदीपकम्. 9. B. तद्दीपकमिहोच्यते. 10. B. gives one additional def. प्रसृतं मधुरं चापि गुणैः सर्वैरलंकृतम्। काव्ये यत्राटके विप्रास्तद्दीपकमिति स्मृतम्.

1. (B. XVI. 57) and (C. 57) give a second def. which does not appear in all mss.
2. B. gives an additional def. (XVI. 54).

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sarāṁsi haṁsaiḥ kusumaiśca vṛkṣā mattairdvirephaiśca saroruhāṇi/ goṣṭhībhirudyānavanāni caiva tasminnaśūnyāni sadā kriyante//

In that region (*lit.* there) fullness (*lit.* want of emptiness) was always effected[1] by swans in the lakes, by flowers in the trees, intoxicated bees in the lotuses and by friendly groups [of men and women] in the gardens and the parks.

• YAMAKA •

शब्दाभ्यासस्तु यमकं पादादिषु विकल्पितम्। विशेषदर्शनञ्चास्य गदतो मे निबोधत।।60।।

śabdābhyāsastu yamakaṁ pādādiṣu vikalpitam/ viśeṣadarśanañcāsya gadato me nibodhata//

Repetition of words at the beginning of the feet and the other places, constitute Yamaka (lit. twin). Listen to their characteristics which I am going to tell [you][2].

• TEN KINDS OF YAMAKA •

पादान्तयमकं चैव काञ्चीयमकमेव च। समुद्गयमकं चैव विक्रान्तयमकं तथा।।61।।
यमकं चक्रवालं च सन्दष्टयमकं तथा। पादादियमकञ्चैव[1] आम्रडितमथापि च।।62।।
चतुर्व्यवसितञ्चैव मालायमकमेव च। एतद्दशविधं ज्ञेयं यमकं नाटकाश्रयम्।।63।।

pādāntayamakaṁ caiva kāñcīyamakameva ca/ samudgayamakaṁ caiva vikrāntayamakaṁ tathā// yamakaṁ cakravālaṁ ca sandaṣṭayamakaṁ tathā/ pādādiyamakañcaiva āmraḍitamathāpi ca// caturvyavasitañcaiva mālāyamakameva ca/ etaddaśavidhaṁ jñeyaṁ yamakaṁ nāṭakāśrayam//

Yamakas are of the ten kinds: Pādānta-Yamaka, Kāñci-Yamaka, Samudga-Yamaka, Vikrānta-Yamaka, Cakravāla-Yamaka, and Sandaṣṭa-Yamaka, Pādādi-Yamaka, Āmreḍita-Yamaka, Catur-vyavasita-Yamaka and Mālā-Yamaka.[3]

• PĀDĀNTA-YAMAKA •

चतुर्णां यत्र पादानामन्ते स्यात्सममक्षर। तद्वै पादान्तयमकं विज्ञेयं नामतो यथा।।64।।

caturṇāṁ yatra pādānāmante syātsamamakṣara/ tadvai pādāntayamakaṁ vijñeyaṁ nāmato yathā//

When similar syllables occur at the end of all the four feet, they constitute Pādānta-Yamaka. Example :

दिनक्षयात् संहृतरश्मिमण्डलं दिवीव लग्नं तपनीयमण्डलम्। विभाति ताम्रं दिवि सूर्यमण्डलं यथा तरुण्याः स्तनभारमण्डलम्।।65।।

60-64 (B.VI. 59-63; C. 62-66). 65 (B.XVI. 64, 66-69; C. 67-71). 1. B. तथाम्रेडितमेव च.

1. The plain meaning is that the lakes were full of swans, the trees full of flowers, lotuses full of bees, and the parks and gardens full of friendly groups of people.
2. For an old definition of Yamaka see Bhāmaha, II. 17.
3. Bhāmaha mentions a fivefold division of Yamaka. See II, 9. He seems to have known the tenfold division of the NŚ., and is of opinion that his fivefold includes at least Sandaṣṭa and Samudga Yamakas. See II, 10.

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dinakṣayāt saṁhṛtaraśmimaṇḍalaṁ divīva lagnaṁ tapanīyamaṇḍalam / vibhāti tāmraṁ divi sūryamaṇḍalaṁ yathā taruṇyāḥ stanabhāramaṇḍalam //

At the decline of the day, the reddish (*lit.* copper-coloured) orb of the sun shorn of its cluster of rays, shining like a golden disc in the heaven, looks like the big round breast of a young maiden.[1]

• KĀÑCĪ-YAMAKA •

[1]पादस्यान्ते यथा चादौ स्यातां [2]यत्रसमे पदे। तत्काञ्चीयमकं चेव विज्ञेयं सूरिभिर्यथा।। 66।।

pādasyānte yathā cādau syātāṁ yatrasame pade / tatkāñcīyamakaṁ ceva vijñeyaṁ sūribhiryathā //

Two similar words occurring at the beginning and at the end of each foot constitute Kāñcī-Yamaka.

[3]यामायामाश्चन्द्रवतीनां द्रवतीनां व्यक्ताव्यक्ता सारजनीनां रजनीनाम्। फुल्ले फुल्ले सभ्रमरे वाभ्रमेरे वारामा रामा विस्मयते च स्मयते च।। 67।।

yāmāyāmāścandravatīnāṁ dravatīnāṁ vyaktāvyaktā sārajanīnāṁ rajanīnām / phulle phulle sabhramare vābhramere vārāmā rāmā vismayate ca smayate ca //

The length of hours (*yāma*) of the moon-lights, passing swiftly in the company of women are scarcely perceived.

Flowers having blown whether with or without bees, the lady looks at them admiringly, and has a beautiful smile.

• SAMUDGA-YAMAKA •

अर्थैनैकेन यद्वृत्तं सर्वमेव समाप्यते। समुद्गयमकं नाम तज्ज्ञेयं [4]पण्डितैर्यथा।। 68।।

arthainaikena yadvṛttaṁ sarvameva samāpyate / samudgayamakaṁ nāma tajjñeyaṁ paṇḍitairyathā //

When the same hemistich by its repetition completes the verse, it is [an instance of] Samudga-Yamaka. Example :

[5]केतकीमुकुलपाण्डरदन्तः शोभते प्रवरकाननहस्ती। [6]केतकीमुकुलपाण्डरदन्तः शोभते प्रवरकाननहस्ती।। 69।।

ketakīmukulapāṇḍaradantaḥ śobhate pravarakānanahastī / ketakīmukula-pāṇḍaradantaḥ śobhate pravarakānanahastī //

The very big wild elephant with its tusks as pale-white as Ketakī buds looks beautiful; and the elephant-like large forest looks beautiful with Ketakī buds as its pale-white tusks.

• VIKRĀNTA-YAMAKA •

एकैकं पादमुत्क्रम्य द्वौ पादौ सदृशौ [7]यदि। विक्रान्तयमकं नाम [8]तद्विज्ञेयमिदं यथा।। 70।।

66-69 (B.XVI. 64, 66-69; C. 67-71). 70 (B.XVI. 70-74; C. 72-75). 1. B. पादस्यादौ तथान्ते च यत्र स्यातां पाद समे. 2. C. तत्र 3. B. यामं यामं, C. माया माया. 4. B. नामतो यथा. 5. B. केतकी कुसमुमपाण्डुर. 6. B. *ibid.* 7. B. यदा. 8. B. विज्ञेयं नामतो यथा.

1. B. gives an additional def. (B. XVI. 65).

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ekaikaṁ pādamutkramya dvau pādau sadṛśau yadi / vikrāntayamakaṁ nāma tadvijñeyamidaṁ yathā //

When two alternate feet are similar, it is [an instance of] Vikrānta-Yamaka.

स पूर्वं [1]वारणो भूत्वा द्विशृङ्ग इव पर्वतः। अभवद्दन्तवैकल्याद् [2]विशृङ्ग इव पर्वतः॥ 71॥

sa pūrvaṁ vāraṇo bhūtvā dviśṛṅga iva parvataḥ / abhavaddantavaikalyād viśṛṅga iva parvataḥ //

Formerly being an elephant comparable to a two-peaked mountain, [now] its two tusks being broken it has become like a mountain without any peak.

• CAKRAVĀLA-YAMAKA •

पूर्वस्यान्तेन पादस्य परस्यादिर्यदा समः। चक्रवच्चक्रवालं [3]तु विज्ञेयं नामतो यथा[4]॥ 72॥

pūrvasyāntena pādasya parasyādiryadā samaḥ / cakravaccakravālaṁ tu vijñeyaṁ nāmato yathā //

When the word at the end of a foot is similar to the word at the beginning to the next foot, it is [an instance of] Cakravāla-Yamaka.[1] Example :

[5][शरै]-र्यथा शत्रुभिराहता हता हताश्च [6]बाणैरनुपुंखगैः खगैः। खगैश्च सर्वैर्युधि [7]सञ्चिताश्चिता-श्चिताधिरूढा [8]हि हतास्तलैस्तलैः॥ 73॥

[śārai]-ryathā śātrubhirāhatā hatā hatāśca bāṇairanupuṁkhagaiḥ khagaiḥ / khagaiśca savariryudhi sañcitāścitāścitādhirūḍhā hi hatāstalaistalaiḥ //

Thus they were killed after being struck by arrows of the enemies as well as by birds of prey flying closely behind such missiles; the pyres of the battlefield were surrounded with such birds and the dead bodies placed on the funeral pyre were being repeatedly pounced upon by them with their (sharp) talons.

• SANDAṢṬA-YAMAKA •

आदौ द्वौ यत्र [9]पादै तु भवेतामक्षरे समे। सन्दष्टयमकं नाम विज्ञेयं [10]तद् बुधैर्यथा॥ 74॥

ādau dvau yatra pādai tu bhavetāmakṣare same / sandaṣṭayamakaṁ nāma vijñeyaṁ tad budhairyathā //

When the two words at the beginning of a foot are similar, it is [an instance of] Sandaṣṭa-Yamaka.[2] Example :

[11]पश्य पश्य रमणस्य मे गुणान् येन येन वशगां करोति माम्। येन येन हि [12]ममैति दर्शनं तेन तेन वशगां करोति माम्॥ 75॥

paśya paśya ramaṇasya me guṇān yena yena vaśagāṁ karoti mām / yena yena hi mamaiti darśanaṁ tena tena vaśagāṁ karoti mām //

71-73 (B.XVI. 70-74; C. 72-75). 74-75 (B.XVI. 75-78; C.76-78).1. C. वानरो. 2. C. द्विशृङ्ग. 3. B. तत्. 4. B. adds another def. 5. B. शैलास्तथा, C. शैला यथा. 6. C. ०रनुपुङ्खपुङ्खैः. 7. C. सञ्चिताञ्चिता. 8. C. हि हता हता नराः. 9. C. पादौ तु भवेतामक्षरैः समो. 10. B. नामतो यथा. 11. C. यस्य यस्य. 12. C. समैति.

1. B. has an additional definition (B. XVI. 73) of Cakravāla Yamaka.
2. This term occurs in Bhāmaha, II, 10, and Daṇḍin, III, 51-52. But the latter's def. is different.

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Look at the qualities of my lover, by which he makes me bow to him, and he charms me by those qualities with which he comes to my view.

• PĀDĀDI-YAMAKA •

आदौ पादस्य यत्र स्यात् समावेशः समाक्षरः। पादादियमकं नाम तद्विज्ञेयं बुधैर्यथा॥ 76॥
ādau pādasya yatra syāt samāveśaḥ samākṣaraḥ / pādādiyamakaṁ nāma tadvijñeyaṁ budhairyathā //

When the same word occurs at the beginning of each foot, it is [an instance of] Pādādi-Yamaka. Example :

विष्णुः सृजति भूतानि विष्णुः संहरति प्रजाः। विष्णुः प्रसूते त्रैलोक्यं विष्णुर्लोकाधिदैवतम्॥ 77॥
viṣṇuḥ sṛjati bhūtāni viṣṇuḥ saṁharati prajāḥ / viṣṇuḥ prasūte trailokyaṁ viṣṇurlokādhidaivatam //

Viṣṇu creates all living beings : Viṣṇu destroys all creatures: Viṣṇu creates (*lit.* gives birth to) the three worlds and Viṣṇu is the overlord of [all] the worlds.

• ĀMREḌITA-YAMAKA •

पादस्यान्तं पदं [1]यच्च द्विर्द्विरेकमिहोच्यते। पादन्त्वाम्रेडितं नाम [2]विज्ञेयं निपुणैर्यथा॥ 78॥
pādasyāntaṁ padaṁ yacca dvirdvirekamihocyate / pādantvāmreḍitaṁ nāma vijñeyaṁ nipuṇairyathā //

When the last words of a foot are reduplicated, it becomes [an instance of] Āmreḍita-Yamaka. Example :

विजृम्भितं निःश्वसितं मुहुर्मुहुः [3]यथाभिधानं स्मरणं पदे पदे। यथा च ते ध्यानमिदं पुनः पुनः [4]तथा गतौ [5][तां] रजनी विना विना॥ 79॥
vijṛmbhitaṁ niḥśvasitaṁ muhurmuhuḥ yathābhidhānaṁ smaraṇaṁ pade pade / yathā ca te dhyānamidaṁ punaḥ punaḥ tathā gatā [tāṁ] rajanī vinā vinā //

You yawned and has deep repeated sighs, as you remembered her name frequently and as [you were] in constant meditation [of her] your [sad] night passed absolutely without her.[1]

• CATUR-VAYAVASITA-YAMAKA •

सर्वे पादाः समा यत्र भवन्ति नियताक्षराः। [6]चतुर्व्यवसितं नाम तद्विज्ञेयं बुधैर्यथा॥ 80॥
sarve pādāḥ samā yatra bhavanti niyatākṣarāḥ / caturvyavasitaṁ nāma tadvijñeyaṁ budhairyathā //

When all the feet consist of similar syllables, it is [an instance of] Catur-vyavasita-Yamaka. Example :

[7]वारणानमयमेव कालः वारणानामयमेव कालः। वारणानमयमेव कालः वा रणानामयमेव कालः॥ 81॥

76-77 (B.XVI. 75-78; C.76-78). 78-80 (B.XVI. 79-80; C. 79-80). 81 (B.XVI. 81-85; C. 81-85).

1. B. यत्र. 2. B. यमकं तत्तु सूरिभिः. 3. B. कथं विधेयस्मरणं. 4. B. ध्रुवं गता. 5. mss. ते. 6. C. चतुर्न्यवसितं.

7. B. all the feet as सावारणानामसमेव.

1. The trans. is not very literal.

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vāraṇānamayameva kālaḥ vāraṇānāmayameva kālaḥ / vāraṇānamayameva kālaḥ vā raṇānāmayameva kālaḥ //

This is the time of the Vāraṇa [flower] this is the season when the elephants (*vāraṇa*) are free from disease. This is the time [for] the enemies to come; or this is the time for [going to] battle.[1]

• MĀLĀ YAMAKA •

नानारूपैः स्वरैर्युक्तं यत्रैकं व्यञ्जनं भवेत्। तन्मालायमकं नाम विज्ञेयं [1]पण्डितैर्यथा।। 82।।

nānārūpaiḥ svairyuktaṁ yatraikaṁ vyañjanaṁ bhavet / tanmālāyamakaṁ nāma vijñeyaṁ paṇḍitairyathā //

When one consonant with different vowels occurs in various words, it is [an instance of] Mālā Yamaka. Example :

हली बली [2]हली माली [3]शूली [4]खेली [5]ललो जली। बलो बलोच्चलोलाक्षो मुसली त्वाभिरक्षतु।। 83।।

halī balī halī mālī śūlī khelī lalī jalī / balo baloccalolākṣo musalī tvābhirakṣatu //

Let the strong Balarāma, the garlanded Balarāma (*hali*) who holds a spike, is sportive, faltering [in gait] and is full of wine and Balarāma who is high in strength and who has his eyes rolling and who holds a club, protect you.

असौ हि रामारतिविग्रहप्रिया रहःप्रगल्भा रमणं रहोगतम्। रतेन [6]रात्रिं [ग] मयेत् परेण वा न चेदुदेष्यत्यरुणः पुरो रिपुः।। 84।।

asau hi rāmārativigrahapriyā [1]rahaḥpragalbhā ramaṇaṁ rahogatam / ratena rātriṁ [ga]mayet pareṇa vā na cedudeṣyatyaruṇaḥ puro ripuḥ //

This beautiful woman who is fond of love's flight and is unashamed in bed[2] will go on secretly pleasing her dear one in bed at night with her best embrace if the sun will not rise in the east as her enemy.

स पुष्कराक्षः क्षतजोक्षिताक्षः क्षरत् क्षतेव्यः क्षतजं दुरीक्षम्। क्षतैर्गवाक्षैरिव संवृत्ताक्षः साक्षात् सहस्राक्ष इवावभाति।। 85।।

sa puṣkarākṣaḥ kṣatajokṣitākṣaḥ kṣarat kṣatevyaḥ kṣatajaṁ durīkṣam / kṣatairgavākṣairiva saṁvṛttākṣaḥ sākṣāt sahasrākṣa ivāvabhāti //

The lotus-eyed one having his eyes bathed in blood, letting fall from his wounds awful blood and having his body covered with wounds like cow's eyes appeared as the thousand-eyed god (Indra) in person.

एभिरर्थक्रियापेक्षैः [7]कार्यं काव्यं तु लक्षणैः। अत ऊर्ध्वं तु वक्ष्यामि काव्यदोषांस्तथाविधान्[8]।।86।।

82-84 (B.XVI. 81-85; C. 81-85). 85-86 (B.XVI. 87-95; C. 97-95). 1. B. काव्यकोविदैः. 2. C. ललो. 3. B. खेली माली. 4. B. सली. 5. C. विग्रहः प्रिया. 6. C. रात्रिं रमयेत्, B. रात्रौ रमयेत्. 7. B. काव्यं कुर्यात्तु. 8. B. गुणांस्तथा.

1. Trans. followed Ag.
2. *Rahas* means bed. Cf. Gk. *lekhos.*

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ebhirarthakriyāpekṣaiḥ kāryaṁ kāvyaṁ tu lakṣaṇaiḥ / ata ūrdhvaṁ tu vakṣyāmi kāvyadoṣāṁstathāvidhān //

A play (*lit.* poetical work) should be composed by [introducing] these [excellent] points after considering their objects and functions. I shall speak hereafter about faults (*doṣa)* in such works.

• TEN FAULTS •

[1]गूढार्थमर्थान्तरमर्थहीनं भिन्नार्थमेकार्थमभिप्लुतार्थम्। न्यायादपेतं विषमं विसन्धि शब्दच्युतं वै दश काव्यदोषाः।। 87।।

gūḍhārthamarthāntaramarthahīnaṁ bhinnārthamekārthamabhiplutārtham / nyāyādapetaṁ viṣamaṁ visandhi śabdacyutaṁ vai daśa kāvyadoṣāḥ //

Faults in a play (*lit.* poetical work) may be of ten kinds, such as Circumlocution (*gūḍhārtha)*, Superfluous Expression (*arthāntara)*, Want of Significance (*arthahina)*, Defective Significance (*bhinnārtha)*, Tautology (*ekārtha),* Want of Synthesis (*abhiplutārtha)*, Logical Defect (*nyāyādapeta)*, Metrical Defects (*viṣama),* Hiatus (*visandhi*) and Slang (*śabdacyuta)*[1].

• CIRCUMLOCUTION AND SUPERFLUOUS EXPRESSION •

पर्यायशब्दाभिहितं [2]गूढार्थमभिसंज्ञितम्। अवर्ण्यं वर्ण्यते यत्र तदर्थान्तरमिष्यते।। 88।।

paryāyaśābdābhihitaṁ gūḍhārthāmabhisaṁjñitam / avarṇyaṁ varṇyate yatra tadarthāntaramiṣyate //

Mentioning [anything] by means of a [manufactured] synonym, is to cause Circumlocution (*gūḍhārtha,* lit. hidden meaning).[2]

When anything not necessary is mentioned it is [a case of] Superfluous Expression (*arthāntara)*[3].

• WANT OF SIGNIFICANCE •

अर्थहीनं त्वसम्बद्धं [3]सावशेषार्थमेव च। भिन्नार्थमभिविज्ञेयमसभ्यं ग्राम्यमेव च।। 89।।

arthahīnaṁ tvasambaddhaṁ sāvaśeṣārthāmeva ca /bhinnārthamabhi-vijñeyamasabhyaṁ grāmyameva ca //

An expression which is irrelevant[4] or which remains incomplete[5] is [an instance of] Want of Significance (*arthahīna)*[6].

87-89 (B.XVI. 87-95; C. 97-95). 1. C. अगूढमर्था. 2. B. गूढार्थमिति संज्ञितम्. 3. C. सा त्वशेषा.

1. For a discussion of the faults in NŚ. see S.K. De, Skt. Poetics, II, pp. 19.
2. An example of such a synonym is *Ekādhika-nava-vimāna* for *Daśasatha,* Cf. Bhāmaha (I. 37). seems to be using *gūḍhaśabdābhidhāna* in an indentical sense. See I, 45-46. S.K. De translate this term as "use of difficult expressions" (*loc.cit.*)
3. An example of such an expression is (चिन्तामोहम् अनङ्गम् अङ्ग तनुते विप्रेक्षितं सुभ्रुवः।) The beautiful lady's look injects (lit. spreads) indeed love as well as anxiety and insensibility. Here "anxiety and insensibility" are superfluous, for love includes these two states of the mind.
4. An example of such an expression is अद्यापि स्मरसि (स्मरति) रसालसं मनो मे मुग्धाया : स्मरचतुराणि. To say that a *mugdhā* heroine can be *smara-catura* (expert in love) as well, is incoherent.(Ag.).
5. The ex. of *sāvaśeṣa* is स महात्मा भाग्यवशान् महापथम् उपागमः। For *mahātmā bhāgyvaśāt* may be construed as *mahātmā abhāgyavaśāt* and thereby its meaning may remain incomplete or undecided without a reference to the context (Ag.).
6. Ag.'s ex. is not clear.

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• DEFECTIVE SINGNIFICANCE •

Defective Singnificance (*bhinnārtha, lit.* broken meaning) includes an expression which is not refined[1] or is worthy of a rustic.

विवक्षितोऽन्य एवार्थो यत्रान्यार्थेन [1]भिद्यते। भिन्नार्थं तदपि प्राहुः काव्यं काव्यविचक्षणाः।। 90।।

vivakṣito'nya evāthāro yatrānyārthona bhidyate / bhinnārtham tadapi prāhuḥ kāvyam kāvyavicakṣaṇāḥ//

When the intended sense is changed into another sense it is also called Defective Significance.

• TAUTOLOGY AND WANT OF SYNTHESIS •

[2]एकार्थस्याभिधानं यत् तदेकार्थमिति स्मृतम्। अभिप्लुतार्थं विज्ञेयं यत् [3]पादेन समस्यते।। 91।।

ekārthasyābhidhānam yat tadekārthamiti smṛtam / abhiplutārtham vijñeyam yat pādena samasyate //

Tautology (*ekārtha),* means [indiscriminating] use of [many] words for a single purpose.[2]

[When a sentence is] completed within [each] foot [of a verse] it [is an instance of] Want of Synthesis (*abhiplutārtha).*[3]

• LOGICAL DEFECT •

न्यायादपेतं विज्ञेयं प्रमाणपरिवर्जितम्। वृत्तभेदो भवेद्यत्र विषमं नाम तद्भवेत्।। 92।।

nyāyādapetam vijñeyam pramāṇaparivarjitam / vṛttabhedo bhavedyatra viṣamam nāma tadbhavet //

Anything devoid of reasoning is an example of Logical Defect (*nyāyād-apeta).*[4]

• METRICAL DEFECT •

Lapse in the metrical structure is called Metrical Defect (*viṣama, lit.* unevenness).

• HIATUS •

[4]अनुपश्लिष्टशब्दं यत् तद्विसन्धीति [5]काशितम्। [6]शब्दच्युतं च [7]विज्ञेयम [प] शब्दस्य योजनात्।। 93।।

90-93 (B.XVI. 87-95; C. 97-95). 1. B. विद्यते. 2. B. अविशेषाभिधानं. 3. B. पदेन. 4. C. अनुप्रतिष्ठा. 5. B. कीर्तितम्. 6. C. शब्दहीनं. 7. C. विज्ञेयमशब्द; B. विज्ञेयमवर्णस्वरयेजनात्.

1. Ag.'s ex. भद्रे भजस्व मामिदं ते दास्यामि।
2. An example of Tautology (*ekārtha)* is *kundendu-hāra-hara-hāsasitam.* White like a Kunda flower, the moon and the laughter of Śiva. Any one simile would have been enough. Each simile here serves the same purpose and hence Tautology has occurred (Ag.). See Bhāmaha, IV. 12.
3. An example of this is स राजा गीतिकुशलः सरः कुमुदशोभितम्। सर्वप्रिया वसन्तश्रीर्ग्रीष्मे मालतिकागमः। Here all the four feet contain four complete sentences which are not connected with one another by sense.
4. *nyāyād-apetam = deśakāla-viruddham* etc. (Ag.) 'defying the limitation of place and time.' Bhāmaha's *deśa-kāla-kalā-loka-nyāyāgamā-virodhitā* (IV. 28ff) seems to be included in this.

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anupaśliṣṭaśābdaṁ yat tadvisandhīti kāśitam / śābdacyutaṁ ca vijñeyama[pa] śābdassaya yojanāt //

When words [which should combine in Sandhi] are kept separate, it is [an instance of] Hiatus (*visandhi).*

• SLANG •

When a vulgar word is added, it is an instance of slang (*śabha-cyuta, lit.* lapse in a word).[1]

• GUṆAS •

एते दोषा हि काव्यस्य मया सम्यक् प्रकीर्तिताः। गुणा विपर्ययादेषां माधुर्यौदार्यलक्षणाः।। 94।।

ete doṣā hi kāvyasya mayā samyak prakīrtitāḥ / guṇā viparyayādeṣāṁ mādhuryaudāryalakṣaṇāḥ //

These are the faults of a poetical work properly described by me. Guṇas (merit) are their negation and are characterised by sweetness and depth of meaning.[2]

• TEN GUṆAS •

श्लेषः प्रसादः समता समाधिर्माधुर्यमोजः पदसौकुमार्यम्। अर्थस्य च व्यक्तिरुदारता च कान्तिश्च काव्यस्य गुणा दशैते।। 95।।

śleṣaḥ prasādaḥ samatā samādhirmādhāuryamojaḥ padasaukumāryam / arthasya ca vyaktirudāratā ca kāntiśca kāvyasya guṇā daśaite //

The ten Guṇas are : Synthesis (*śleṣa, lit.* union), Perspicuity (*prasāda),* Smoothness (*samatā),* Concentration (*samādhi),* Sweetness (*mādhurya),* Grandeur (*ojas),* Agreebleness (*saukumārya, lit.* delicacy), Directness of Expression (*artha-vyakti, lit.* expression of meaning), Exaltedness (*udāra, lit.* deep) and Loveliness (*kānti).*[3]

• SYNTHESIS •

ईप्सितेनार्थजातेन सम्बद्धानां परस्परम्। श्लिष्टता या पदानां हि श्लेष इत्यभिधीयते[1]।। 96।।

īpsitenārthājātena sambaddhānāṁ parasparam / śliṣṭatā yā padānāṁ hi śleṣa ityabhidhīyate //

Union of words connected through meaning intended is called Synthesis *(śleṣa).*[4]

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94 (B.XVI. 87-95; C. 97-95). 95-96 (B.XVI. 96-97; C. 96, 98). 1. B. 98, C. 97 add विचारगहनं यत्स्यात्स्फुटं चैव स्वभावतः। स्वतः सुप्रतिबद्धं च श्लिष्टं तत् परिकीर्तितम्.

1. Such a fault occurred probably due to the Prakritic habit in speech.
2. Vāmana holds the opposite view (*guṇaviparyayātmāno doṣaḥ* II, 1.1) and according to him Guṇas are positive entities (*kāvya-śobhāyāḥ kartāro dharmā guṇāḥ,* III, 1.1).
3. Bhāmaha, III, 1.4., and Daṇḍin, 1. 41-94, have ten Guṇas and name them similarly. But their descriptions are different. *Cf.* De, Skt. Poetics, II, pp. 15ff. Nobel Foundations, pp. 104ff.
4. *Cf.* Vāmana, III. 1, 11; Daṇḍin 1. 43-44, B.C. give another description (C. 98, B. XVI, 98) of this Guṇa, which in translation is as follows : *A (composition) which is, imbued with deep logic but from its nature is (very) plain and is very well-knit-together is called Compact (śliṣṭa).*

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• PERSPICUITY •

अप्यनुक्तो बुधैर्यत्र शब्दोऽर्थो वा प्रतीयते। [1]सुखशब्दार्थसम्बोधात् प्रसादः [2]परिकीर्त्यते।। 97।।
apyanukto budhauryatra śābdo'rtho vā pratīyate / sukhaśabdārthasambodhāt prasādaḥ parikīrtyate //

Where the unexpressed word or sense is comprehended through a use of easily understood words and sense, it is [an instance of] Perspicuity (*prasāda*)[1].

• SMOOTHNESS •

अन्योन्यसदृशा [3]यत्र तथा ह्यन्योन्यभूषणाः[4]। अलङ्कारगुणाश्चैव [5]समासात् समता यथा[6] ।। 98।।
anyonyasadṛśā yatra tathā hyanyonyabhūṣaṇāḥ / alaṅkāraguṇāścaiva samāsāt samatā yathā //

When alaṁkāras and guṇas match and illuminate one another it is called [an instance of] Smoothness (*samatā*).[2]

• CONCENTRATION •

[7]उपमाद्युपदिष्टानामर्थानां यत्नतस्तथा। प्राप्तानां [8]चातिसंयोगः समाधिः परिकीर्त्यते[9]।। 99।।
upamādyupadiṣṭānāmarthānāṁ yatastathā / prāptānāṁ cātisaṁyogaḥ samādhiḥ parikīrtyate //

Careful condensation of meaning suggested by and derived from similes and other figures of speech is called Concentration (*samādhi*)[3].

• SWEETNESS •

बहुशो यच्छ्रुतं वाक्यमुक्तं वापि पुनः पुनः। नोद्वेजयति यस्माद्धि तन्माधुर्यमिति स्मृतम्।। 100।।
bahuśāo yachrutaṁ vākyamuktaṁ vāpi punaḥ punaḥ / nodvejayati yasmāddhi tanmādhuryamiti smṛtam //

When a sentence heard or uttered many times does not tire or disgust [anyone], it [is and instance of] Sweetness (*mādhurya*).[4]

• GRANDEUR •

[10]अवगीतोऽपि हीनोऽपि [11]स्यादुदात्तावभावकः। यत्र [12]शब्दार्थसम्पत्तिस्तदोजः परिकीर्तितम्।। 101।।

97-98 (B.XVI. 99-101; C.99-100). 99-100 (B.XVI. 103, 104; C. 101-102). 101 (B.XVI. 126-107: C. 103-104). 1. B. ०शब्दार्थसंयोगात्. 2. B. स तु कीर्त्यते. 3. C. ०सदृशं. 4. C. ०भूषणम्. 5. B. समाःस्युः समया मता. 6. B. another def. नातिचूर्णपदैर्युक्ता न च व्यर्थाभिधायिभिः। दुर्बोधनैश्च न कृता समत्वात् समता मता. 7. C. उपमास्वियहिष्टानां. 8. B. चापि संक्षेपात् समाधिनिर्णयो यतः. 9. B. adds def. अभियुक्तैर्विशेषस्तु योऽर्थस्येहोपलक्ष्यते। तेन चार्थेन संपन्नः समाधिः परिकीर्तितः. 10. C. अवगीताऽविहीनोपि. 11. B. ०त्तावभसकः. 12. B. संपत्त्या.

1. *Cf.* Vāmana III. 1. 6; Daṇḍin I. 45.
2. Cf. Vāmana III, 1. 12; Daṇḍin 1-47-50. (B. XVI. 100) and C. (100 f.n) gives an additional description does not contain too many uncompounded words, redundant expressions and words difficult to understand it is (an instance of) Smoothness (samatā).
3. *Cf.* Vāmana, III. 1, 13; Daṇḍin I. 93-94. B. (XVI. 102) and C (101 f.n) gives an additional description of *samādhi*, which in translation is as follows : *Possessing some special sense which the men of genius can find out in a composition (lit. here) is called Concentration (samādhi).*
4. *Cf.* Vāmana III, 1. 11-21; Daṇḍin I. 51-53.

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avagīto'pi hīno'pi syādudāttāvabhāvakaḥ / yatra śabdārthasampattistadojaḥ parikīrtitam //

If a [composition otherwise] censured and deficient in quality reflects an exalted sense through its words and is rich in sound and sense it becomes [an instance of] Grandeur (*ojas*)[1].

• AGREEBLENESS •

सुखप्रयोज्यैर्यच्छब्दैर्युक्तं सुश्लिष्टसन्धिभिः। सुकुमारार्थसंयुक्तं सौकुमार्यं तदुच्यते।। 102।।

sukhaprayojyairyacchabdairyuktaṁ suśliṣṭasandhibhiḥ / sukumārārthasaṁyuktaṁ saukumāryaṁ taducyate //

When a composition consists of words easy to pronounce, euphonically combined, and giving agreeable impression [even when treating some unpleasant topic], it is [an instance of] Agreeableness (*saukumārya*)[2].

• DIRECTNESS OF EXPRESSION •

यस्यार्थोऽनुप्रवेशेन मनसः परिकल्प्यते। [1]अनन्तरं प्रयोगस्य साऽर्थव्यक्तिरुदाहृता[2]।। 103।।

yasyārtho'nupraveśena manasaḥ parikalpyate / anantaraṁ prayogasya sā'rthavyaktirudāhṛtā //

When the meaning of a composition can be grasped by the penetrating mind just after its recital (*lit.* use) it is [an instance of] Directness of Expression (*arthavyakti*)[3].

• EXALTEDNESS •

अनेकार्थविशेषैर्यत् सूक्तैः सौष्ठवसंयुतैः। उपेतमतिचित्रार्थे [3]रुदात्तं तच्च कीर्त्यते।। 104।।

anekārthāviśeṣairyat sūktaiḥ sauṣṭhavasaṁyutaiḥ / upetamaticitrārthe rudāttaṁ tacca kīrtyate //

When the composition includes witty and graceful words having many special senses which are marvellous, it is [an instance of] Exaltedness (*udātta*).[4]

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102 (B.XVI. 126-107; C. 103-104). 103-104 (B.XVI. 109, 111, C. 105-106). 1. B. अनन्तप्रयोगस्य. 2. B. (108) adds def. सुप्रसिद्धाभिधाना तु लोकमंव्यवस्थिता। या क्रिया क्रियते काव्ये सार्थव्यक्तिः प्रकीर्त्यते. 3. C. उदात्तं तच्च.

1. *Cf.* Vāmana, III, 1. 5; Daṇḍin 1. 80-85. B. (XVI, 106) and (C. 103) gives a second defintion of this Guṇa which is as follows : *When a composition consists of a use of many and varied compound words exalted (in sense) and agreeable (in sound) it is (an instance of) Grandeur (ojaḥ).*
2. Cf. Vāmana III, 1, 22; Daṇḍin calls this *sukumāratā.*
3. and C. (105), gives a second definition of this Guṇa, which in translation is as follows : *It any subject (lit. action) relating to the (common) events occurring in the world gets expressed by means of well-known predicates, it becomes (an instance of) Directness of Expression* (arthavyakti).
4. Cf. Vāmana, III, 1, 23; Daṇḍin, 1, 76-78. B. (XVI, III), and (C. 106) give along with this a definition of the Guṇa named *udāra.* In translation it is as follows : *When in a composition superhuman characters are described in relation to the Erotic and the Marvellous Sentiments and the various States, it is (an instance of) Exaltedness (udātta).*

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[1]यो मनःश्रोत्रविषयः प्रसादजनको भवेत्। शब्दबन्धो प्रयोगेण स कान्त इति भण्यते।। 105।।
yo manaḥśrotraviṣayaḥ prasādajanako bhavet / śabdabandho prayogeṇa sa kānta iti bhaṇyate //

When a composition gives delight to the ears as well as to the mind on account of its well-put-together words, it is [an instance of] Loveliness (*kānti*).[1]

• ALAṂKĀRAS, AND GUṆAS ACCORDING TO SENTIMENTS •

एवमेते ह्यलङ्कारा गुणा दोषाश्च कीर्तिताः। प्रयोगमेषां च पुनर्वक्ष्यामि रससंश्रयम्।। 106।।
evamete hyalaṅkārā guṇā doṣāśca kīrtitāḥ / prayogameṣāṁ ca punarvakṣyāmi rasasaṁśrayam //

These are the figures of speech, faults and Guṇas [available in a poetical composition]; I shall now describe their application in connexion with different Sentiments.

• SOUNDS AND FIGURES OF SPEECH ACCORDING TO SENTIMENTS •

लघ्वक्षरप्रायकृतं उपमारूपकाश्रयम्। काव्यं कार्यं तु [2]काव्यज्ञैर्वीररौद्राद्भुताश्रयम्।। 107।।
laghvakṣaraprāyakṛtaṁ upamārūpakāśrayam / kāvyaṁ kāryaṁ tu kāvyajñairvīraraudrādbhutāśrayam //

The poetical composition in connexion with the Heroic, the Furious and the Marvellous Sentiments should consist mostly of light syllables and should include similes and metaphors.

• METRES ACCORDING TO SENTIMENTS; IN THE HEROIC AND THE FURIOUS SENTIMENTS •

गुर्वक्षरप्रायकृतं बीभत्से करुणे तथा। कदाचिद्रौद्रवीराभ्यां यदाधर्षणजं भवेत्।। 108।।
*रूपदीपकसंयुक्तमार्यावृत्तसमाश्रयम्। [3]शृङ्गारे तु रसे कार्यं [4]मृदुवृत्तं तथैव च।। 109।।
gurvakṣaraprāyakṛtaṁ bībhatse karuṇe tathā / kadācidraudravīrābhyāṁ yadādharṣaṇajaṁ bhavet // rūpadīpakasaṁyuktamāryāvṛttasamāśrayam / śṛṅgāre tu rase kāryaṁ mṛduvṛttaṁ tathaiva ca //

In the Odious and the Pathetic Sentiments it [the composition] should likewise consist mostly of heavy syllables.

Sometimes when any act of boldness is described (*lit.* occurs) in connexion with the Heroic and the Furious Sentiments, it (the composition) should be in the Āryā metre and should have Metaphor and Condensed Expression in it.

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105 (B.XVI. 112; C.107). 106-109 (B.XVI. 113-119; C. 107-114). 1. B. यन्मनः श्रोत्रविषयमाह्लादयति हीन्दुवत्। लीलाद्यर्थोपपन्नां वा तां कान्तिं कवयो विदुः. 2. B. नाट्यज्ञैर्वीर. 3. C. शृङ्गारे रसकार्यं तु. 4. C. काव्यं स्यान्नाटकाश्रयम्.

1. Cf. Vāmana, III, 1, 25; Daṇḍin, 1. 85-88. C. (107), gives an additional definition of this Guṇa, which in translation is as follows : *That which (in a composition) while describing the sportive movement of (a character) delights the ear and the mind just as the moon (pleases us) is (an instance of) Loveliness (kānti).*

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• IN THE EROTIC SENTIMENT •

In the Erotic Sentiment the composition should be in gentle metres.

• IN THE HEROIC SENTIMENT •

उत्तरोत्तरसंयुक्तं वीरे [1]पाठ्यं तु यद्भवेत्। जगत्यातिजगत्यां वा संकृत्यां [2]वापि तद्भवेत्।। 110।।
[3]तथैव युद्धसंस्फोटा उत्कृत्यां संप्रकीर्तितौ। करुणे शक्करी ज्ञेया तथैवातिधृतिर्भवेत्।। 111।।
uttarottarasaṁyuktaṁ vīre pāṭhyaṁ tu yadbhavet / jagatyātijagatyāṁ vā saṁkṛtyāṁ vāpi tadbhavet // tathaiva yuddhasaṁsphoṭā utkṛtyāṁ saṁprakīrtitau / karuṇe śakvarī jñeyā tathaivātidhṛtirbhavet //

In the Heroic Sentiment when the recitative includes a dialogue, it should be in metres of the Jagatī, Atijagatī and Śaṁkṛti types. In the description of battles and tumults, the Utkṛti has been prescribed by the experts.

• IN THE PATHETIC SENTIMENT •

The Śakvarī and the Atidhṛti would be the proper metres in the Pathetic Sentiment.

• IN THE HEROIC AND THE FURIOUS SENTIMENTS •

यद्वीरे कीर्तितं छन्दस्तद्रौद्रेऽपि प्रयोजयेत्। शेषाणामर्थयोगेन छन्दः कार्यं प्रयोक्तृभिः।। 112।।
yadvīre kīrtitaṁ chandastadraudre'pi prayojayet / śeṣāṇāmarthayogena chandaḥ kāryaṁ prayoktṛbhiḥ //

The metres prescribed for the Heroic Sentiment may be applied in the Furious Sentiment as well; and as for metres in the rest of the cases (*i.e.* those not mentioned) they should be made suitable to the meaning intended.

• VOWEL-LENGTH IN DIFFERENT SENTIMENTS AND STATES •

त्रिविधं ह्यक्षरं [4]कार्यं कविभिर्नाटकाश्रयम्। ह्रस्वं दीर्घं प्लुतञ्चैव [5]रसभावविभावकम्।। 113।।
trividhāṁ hyakṣaraṁ kāryaṁ kavibhirnāṭakāśrayam / hrasvaṁ dīrghaṁ plutañcaiva rasabhāvavibhāvakam //

In connexion with the drama the poets should use short, long and prolated (*pluta*) vowels for representing different Sentiments and States.

एकमात्रं भवेद् ह्रस्वं द्विमात्रं दीर्घमिष्यते। प्लुतं चैव त्रिमात्रं स्यादक्षरं [6]स्वरयोजनात्।। 114।।
ekamātraṁ bhavede hrasvaṁ dvimātraṁ dīrghāmiṣyate / plutaṁ caiva trimātraṁ syādakṣaraṁ svarayojanāt //

In the intonation [in Recitation] a vowel consisting of one Mātrā is short, of two Mātrās is long and of three Mātrās is prolated (*pluta*).

110-112 (B.XVI. 113-119; C. 107-114). 113-114 (B.XVI. 122-126; C. 115-119). 1. C. काव्यं. 2. B. चैव योजयेत्. 3. B. युद्धसंफेटयोस्तज्ज्ञैरुत्कृतिः. 4. C. काव्यं विज्ञेयं. 5. B. पदबन्धसमाश्रयम्. 6. B. वर्णसंश्रयम्.

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• USES OF THE PROLATED VOWEL •

स्मृते [1]चासूयिते चैव तथा च परिदेविते। पठतां ब्राह्मणानां च प्लुतमक्षरमिष्यते॥ 115॥

smṛte cāsūyite caiva tathā ca paridevite / paṭhatāṁ brāhmaṇānāṁ ca plutamakṣaramiṣyate //

In remembering anything, in [expressing] indignation, in lamenting or in the reading of [the Vedas] by Brahmins, the prolated (*pluta*) vowels occur.

[2]आ-कारस्तु स्मृते कार्य ऊ-कारश्चाप्यसूयिते[3]। परिदेविते तु हा-कार ओं-कारोऽध्ययने तथा॥ 116॥

ā-kārastu smṛte kārya ū-kāraścāpyasūyite / paridevite tu hā-kāra oṁ-kāro'dhyayane tathā //

[Syllables concerned in these connexion] will be 'ā' in remembering, 'ū' in indignation, 'hā' in lamentation and 'om' in the reading of [the Vedas] by Brahmins.

ह्रस्वदीर्घप्लुतानीह यथाभावं यथारसम्। [4]काव्ययोगेषु सर्वेषु ह्यक्षराणि तु योजयेत्॥ 117॥

hrasvadīrghaplutānīha yathābhāvaṁ yathārasam / kāvyayogeṣu sarveṣu hmakṣarāṇi tu yojayet //

Besides these, other syllables in a play (lit. poetical composition) should also be made short, long or prolated according to the Sentiment and the State [they express].

[5]ये बन्धा पूर्वमुद्दिष्टा विषमार्धसमाः समाः। [6]उदारशब्दैर्मधुरैः कार्यास्तेऽर्थवशानुगाः॥ 118॥

ye bandhā pūrvamuddiṣṭā viṣamārdhasamāḥ samāḥ / udāraśabdairmadhuraiḥ kāryāste'rthavaśānugāḥ //

The even and the uneven metres which have been described before should be used in composition with agreeable and soft sound according to the meaning [intended].

शब्दानुदारमधुरान् [7]प्रमदाभिधेयान् [8]नाट्याश्रयासु कृतिषु प्रयतेत कर्तुम्। [9]तैर्भूषिता [10]बहु विभान्ति हि काव्यबन्धाः पद्माकरा विकसिता इव राजहंसैः॥ 119॥

śābdānudāramadhāurān pramadābhidhoyān nāṭyāśrayāsu kṛtiṣu prayateta kartum / tairbhūṣitā bahu vibhānti hi kāvyabandhāḥ padmākarā vikasitā iva rājahaṁsaiḥ //

The playwright should make efforts to use in his dramatic composition sweet and agreeble words which can be recited by women. For furnished with these (*i.e.* such words) a play will appear very much beautiful just as lotus-lake [will appear] adorned with swans.

115-117 (B.XVI. 122-126; C. 115-119). 118-119 (B.XVI. 120-121, 127-128; C.120-123). 1. C. चास्त्रयुते. 2. C. अकारस्तु. 3. C. ०प्यसूचिते. 4. B. काव्यबन्धेष्वशेषेषु. C. काव्ययोगेषु सर्वेषु ह्याकाराणि कृतोजयेत्. 5. B. यच्छन्दः पूर्वमेवोक्तं विषमार्धसमे समम्. 6. B. उदारमधुरैः शब्दैस्तत्कार्यं तु रसानुगम्. 7. C. प्रमदाभिनेयान्. 8. C. नाट्याश्रयासु. 9. B. तैर्भषिता, C. तैर्भूषिता. 10. B. भुवि.

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[1]चेक्रीडितप्रभृतिभिर्विकृतैस्तु शब्दैर्युक्ता न भान्ति ललिता भरतप्रयोगाः।
[2]कृष्णाजिनाक्षरुरुचर्मधरै[3]र्धृताक्तै[4]र्वेश्या द्विजैरिव कमण्डलुदण्डहस्तैः।। 120।।

cekrīḍitaprabhṛtibhirvikṛtaistu śabdairyuktā na bhānti lalitā bharataprayogāḥ/ kṛṣṇājinākṣarurucarmadharairghṛtāktairveśyā dvijairiva kamaṇḍalu-daṇḍahastaiḥ//

The delicate dramatic art with harsh words, such as cekrīḍita[1], does not appear beautiful, just as *hetaera* does not fit in with the company of Brahmins who carry the Ruruskin,[2] are annointed with ghee, are clad in the skin of black antelopes[3] and have a rosary, a *Kamaṇḍalu* a staff in hand.

मृदुललितपदार्थं गूढशब्दार्थहीनं [5]जनपदसुखभोग्यं [6]बुद्धिमन्नृत्तयोज्यम्। [7]बहुरसकृतमार्गं सन्धिसन्धानयुक्तं भवति जगति योग्यं नाटकं प्रेक्षकाणाम्।। 121।।

mṛdulalitapadārthaṁ gūḍhaśabdārthahīnaṁ janapadasukhabhogyaṁ buddhimannṛttayojyam/ bahurasakṛtamārgaṁ sandhisandhānayuktaṁ bhavati jagati yogyaṁ nāṭakaṁ prekṣakāṇām//

A play abounding in agreeable sounds and senses, containing no obscure and difficult words, intelligible to country-people including clever speeches fit to be interpreted with (lit. fit for) dances, developing Sentiments by many [characters] and having suitable Segments (sandhi) and their [proper] union, becomes in this world fit for presentaion to spectators.

।। इति भारतीये नाट्यशास्त्रे वागलक्षणानि नाम सप्तदशोऽध्यायः।।17।।

// iti bhāratīye nāṭyaśāstre vāgalakṣaṇāni nāma saptadaśo'dhyāyaḥ //

Here ends chapter XVII of Bharata's Nāṭyaśāstra which treats Diction of Play.

120-122 (B.XVI. 120-121, 127-128; C.120-123).

1. C. चेक्रीडितप्रकृतिभिर्विकृतैस्तु. 2. B. Ag. यज्ञक्रियेव, C. कृष्णाजिनाक्ष. 3. C. रुरुचर्मधुरैः. 4. C. विश्रया. 5. C. बुधजनसुखयोग्यं. 6. B. युक्तिमन्नृत्य. C. ०नृत्तयोग्यम्. 7. B. बहुरसकृत.

1. The word *cekrīḍayatāṃ* occurs in the Avi. (III. 18) ascribed to Bhāsa. (See AD. Pusalker, Bhāsa, Lahore, 1940, p. 131).
2. As the upper garment (*uttarīya*).
3. As the lower garment.

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अष्टादशोऽध्यायः (18)

भाषाविधानम्

Chapter - XVIII

RULES ON THE USE OF LANGUAGES

• PRĀKṚTIC RECITATION •

एवं तु संस्कृतं पाठ्यं मया प्रोक्तं [1]द्विजोत्तमाः। [2]प्राकृतस्य तु पाठ्यस्य संप्रवक्ष्यामि लक्षणम्॥ 1॥

evaṁ tu saṁskṛtaṁ pāṭhyaṁ mayā proktaṁ dvijottamāḥ / prākṛtasya tu pāṭhyasya saṁpravakṣyāmi lakṣaṇam //

[1]Thus, I have spoken in brief[2] of the Saṁskṛtic Recitation. Now, I shall speak of the characteristics of the Prākṛtic Recitation.

एतदेव विपर्यस्तं संस्कारगुणवर्जितम्। विज्ञेयं प्राकृतं पाठ्यं नानावस्थान्तरात्मकम्॥ 2॥

etadeva viparyastaṁ saṁskāraguṇavarjitam / vijñeyaṁ prākṛtaṁ pāṭhyaṁ nānāvasthāntarātmakam //

The former (*lit.* this) [When] changed and devoid of the quality of polish, is called the Prākṛtic Recitation, and it has as its chief feature changes due to different conditions.[3]

• THREE KINDS OF PKT. RECITATION •

त्रिविधं तच्च विज्ञेयं नाट्योगे समासतः। समानशब्दं विभ्रष्टं देशीगतमथापि च[3]॥ 3॥

trividhaṁ tacca vijñeyaṁ nāṭyoge samāsataḥ / samānaśabdaṁ vibhraṣṭaṁ deśīgatamathāpi ca //

In connexion with the dramatic representation, it (the Pkt. recitation) is of three[4] kinds, *viz.*, that with the same-words [as in Sanskrit] (*samāna-śabda*), that with corrupt (*vibhraṣṭa*) words and that with words of indigenous origin (*deśī*).

कमलामलरेणुतरङ्गलोलसलिलादिवाक्यसंपन्नम्। प्राकृतबन्धेष्वेवं [4]संस्कृतमिव प्रयोगमुपयाति॥ 4॥

1-3 (B.XVII. 1-3; C. 1-3). 4. (B.XVII. 4b-5a; C.4). 1. B. समासतः. 2. C. प्राकृतस्यापि. 3. B. adds पाठ्यमेकं तु विज्ञेयं संस्कृतं यथा. 4. B. संस्कृतमपि.

1. For an English translation (with the text and notes) of XVIII. 1-24, see M. Ghosh, "Date of the Bharata-Nāṭyaśāstra," JDL. Vol. XXV. (1933). For a French translation (together with the romanised text) of this chapter see L. Nitti-Dolci, Les Grammairiens Prakrits, 1938, pp. 64-76.
2. *samāsataḥ (C. dvijottamāḥ).*
3. *Cf.* Nitti-Dolci, p. 70.
4. Later Prakrit Grammarians called the above three classes of words *tatsama, tadbhava* and *deśī* respectively.

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kamalāmalareṇutaraṅgalolasalilādivākyasaṁpannam / prākṛtabandheṣvevaṁ saṁskṛtamiva prayogamupayāti //

A sentence containing words like *kamala, amala, reṇu, taraṅga, lola, salila* and the like are used in the Prākṛt composition [in the same manner] as in Sanskrit.[1]

ये वर्णाः संयोगात् [1]स्वरवर्णान्यन्त्वन्यूनतां वापि। [2]गच्छन्ति पदन्यस्तास्ते विभ्रष्टा इति ज्ञेया[3] ।। 5 ।।

ye varṇāḥ saṁyogāt svaravarṇānyantvanyūnatāṁ vāpi / gacchanti padanyastāste vibhraṣṭā iti jñeyā //

[2]Sounds which change their combined form or vowels, or sustain loss and often in the middle of a word are corrupt (*vibhraṣṭa*). The meaning of this rule seems to be that all these sounds disappear in Pkt. leaking the *udvṛtta* vowels. This, again, shows the spurious characters of the passage.

• VOWELS AND SIMPLE CONSONANTS •

****[4]एओआरपराणि अ अंआर परं अ पाअए णत्थि। **वसआरमज्झिमाइ अ कचवग्गत-वग्गणिहणाइं ।। 6 ।।**

eoāraparāṇi a aṁāra paraṁ a pāae ṇatthi / vasaāramajjhimāi a kacavaggatavaggaṇihaṇāiṁ //

Sound Following e and o (*i.e. ai* and *au*) and the Anusvāra [in the alphabet] do not occur in Prākṛt. And such is the case with sounds between va and sa (*i.e. śa* and *ṣa*) and the final sounds in the *ka, ca,* and *ta* are groups (*i.e. ṅa, ña, na,*).[3]

****वच्चंति कगतदवयवा लोपं अत्थं च से वहंति सरा। **खघथधभा उण हत्तम् उवेन्ति अत्थममुंचंता ।। 7 ।।**

vaccaṁti kagatadavayavā lopaṁ atthaṁ ca se vahaṁti sarā / khaghathadhabhā uṇa hattam uventi atthamamuṁcaṁtā //

Ka, ga, ta, da, ya, and *va* are dropped [in Prākṛta] and the meaning is carried by the [remaining] vowels, and *kha, gha, tha, dha* and *bha* become *ha* without giving up the meaning of the word.[4]

****उप्परहुत्तरआरो हेट्ठहुत्तौ अ पाअए णत्थि। **मोत्तूण भद्दवोद्दह पद्दहद चन्द्र जाईस ।। 8 ।।**

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5. (B.XVII. 5b-6a; C.5). 6-8 (B.XVII. 7-10; C. 6-8). 1. B. वर्णान्यतवमूनतां चापि 2. B. यान्त्यपदादौ प्रायौ विभ्रष्यंस्तान् विदुर्विप्राः. 3. B. adds ये वर्णा वर्णगता व्यञ्जनयुक्ताश्च ये स्वरा नियताः। तानपरस्परवृत्ते प्राकृतयुक्त्या प्रवक्ष्यामि यथा. 4. C. ए ओ आरपराणिअकारपरी चवा अएणायि वसआरमंसि माइतवर्ण त वर्णनिगर्ग।। वच्छन्ति कटतदवयवा लोत्स।

1. B. reads one additional hemistich (4a) before this. Cf. Nitti-Dolci, p. 20.
2. Cf. Nitti-Dolci, p. 70.
3. This together with three following couplets are written not in Skt. but in Prākṛt. Hence, they should be taken as an interpolation. The first of these occurs as a quotation (without the author's name) in a late work on metrics edited by M.H.D. Velankar (Annals of the Bhandarkar Inst. XIV, 1932-33, p. 1-38, citation of Nitti-Dolci, p. 71).
4. Nitti-Dolci and B. reads *padra* for *draha,* See the *chāyā* in B, and Ag., and also PSM. for the Pkt. words. *Cf.* Nitti-Dolci, p. 71.

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upparahuttaraāro heghrahuttau a pāae ṇatthi/ mottūṇa bhadravodraha padrahrada candra jāīsa//

In Prākṛt ra does neither precede nor follow [a consonantal sound] except in cases of *bhadra, vodra, hrada, candra* and the like.[1]

**[1]खघथधभाण हआर मुहमेहकहा वहु पहूएसु। **कगतदयवाण णिच्चं वीयम्मि ठिओ सरो होइ॥ 9॥

khaghathadhabhāṇa haāra muhamehakahā vahu pahūesu/ kagatadayavāṇa ṇiccaṁ vīyammi ṭhio saro hoi//

Kha, gha, tha, dha and *bha* always become *ha* in words such as *mukha, megha, katha,* and *vadhu prabhūta.*[2] And as for *ka, ga, ta, da, ya*[3] and *va* the vowel[4] following them always represent them.

छ [2]इति षकारो नित्यं बोद्धव्यः षट्पदादियोगे [3]तु। किलशब्दो [4]रेफान्तो भवति, यथा क्खुत्ति खलुशब्दः॥ 10॥

cha iti ṣakāro nityaṁ boddhavyaḥ ṣaṭpadādiyoge tu/ kilaśabdo rephānto bhavatikṣa yathā kkhutti khaluśabdaḥ//

Cha it should be known, always become *cha* in words such as *ṣaṭpada.*[5] The final syllable of *kila* should be *ra* and the word *khalu* should become *khu.*

ड इति भवति टकारो [5]भटकटककुटीतटाद्येषु। मत्वञ्च भवति शषयोः सर्वत्र [6]यथा विसं संका॥ 11॥

ḍa iti bhavati ṭakāro bhaṭakaṭakakuṭītaṭādyeṣu/ satvañca bhavati śaṣayoḥ sarvatra yathā visaṁ saṁkā//

Ṭa becomes *ḍa* in words such as *bhaṭa, kuṭi,* and *taṭa,* and *śa* and *ṣa* always become *sa, e.g. viṣa (visa)* and *saṁkā (śaṁkā).*

अस्पष्टश्च दकारो भवति अनादौ तकार [7]इतराद्यः। बडवा तडागतुल्यो भवति डकारोऽपि [8]लकारः॥ 12॥

aspaṣṭaśca dakāro bhavati anādau takāra itarādyaḥ/ baḍavā taḍāgatulyo bhavati ḍakāro'pi lakāraḥ//

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9 (B.XVII. 7-10; C. 6-8). 12 (B.XVII. 13-14; C. 11-12). 1. वअयच से वहति सरा। खप्पतुघलाऊणइहत्थ उषतिअं अमुचंता उच्चउरयरोहे। ण हुंतो अवअण्णत्थि मोहूणभ्रभ्रवेभ्रवरुभुद्दुगचन्द्ररारंसुक कगतिवाण अणिच्च-लोपजमपिओ सरोहोल ऋषी। 2. C. इति च. 3. B. षु. 4. B. ०अन्त्यो रेफो. 5. C. भटकुटकुटि०. 6. C. तथाहिमस आदेशः. 7. C. इतराद्ये. 8. B. ककारः.

1. See the *chāyā* in B., and Ag. and also PSM. for the Pkt. words. *Cf.* Nitti-Dolci, p. 71.
2. Evidently the hard aspirates in case of other words did not change. Ag.'s example of such words are *kheṭa, parigha, atha.* This speaks of the high antiquity of the Pkt. of the NŚ. though not of these rules written in Pkt.
3. The non-aspirate consonants mentioned here are to be understood as devoid of the inherent vowel 'a'.
4. The word *saro (=svaraḥ)* here means "vowel" ansd not "sound". *Cf.* Nitti-Dolci, p. 71.
5. Ag. is silent about this *ṣaṭpadādi gaṇa.*

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In words such as *itara* and the like *ta* standing not in the beginning of a word becomes an indistinctly pronounced *da.*[1] *Ḍa* in words such as *vaḍavā* and *taḍāga* becomes *la.*

[1]वधमधुशब्दे च तथा धकारवर्णो हकारतां याति। सर्वत्र च प्रयोगे भवति नकारोऽपि च णकारः।। 13।।

vadhamadhuśabde ca tathā dhakāravarṇo hakāratāṁ yāti / sarvatra ca prayoge bhavati nakāro'pi ca ṇakāraḥ //

Dha in words such as *vadha* and *madhu* become *dha,* and na becomes *ṇa* everywhere in pronunciation.

आपाणं आवाणं भवति पकारे वत्वयुक्तेन। अयथातथादिकेषु [2]थकारवर्णो व्रजति हत्वम्।। 14।।

āpāṇaṁ āvāṇaṁ bhavati pakāre vatvayuktena / ayathātathādikeṣu thakāravarṇo vrajati hatvam //

Pa [in it] changing into *va, āpāna* becomes *āvāṇa.* And except in case of words like *yathā* and *tathā, tha* becomes *dha.*

परुषं फरुसं विद्यात् पकारवर्णोऽपि फत्वमुपयाति। यस्तु मृगः सोऽपि मओ यस्तु मृतः सोऽपि तथैव।। 15।।

paruṣaṁ pharusaṁ vidyāt pakāravarṇo'pi phatvamupayāti / yastu mṛgaḥ so'pi mao yastu mṛtaḥ so'pi tathaiva //

One is to know *paruṣa* as *pharusa,* for *pa* becomes *pha* [in it], and *mṛga* will be changed to *mao* while *mṛta* will also be *mao.*[2]

ओकारत्वं [3]गच्छत्यौकारश्चौषधादिषु नियुक्तः। [4]प्रचयाचिराचलादिषु चकारवर्णोऽपि च यकारः।। 16।।

okāratvaṁ gacchatyaukāraścauṣadhādiṣu niyuktaḥ / pracayācirācalādiṣu cakāravarṇo'pi ca yakāraḥ //

Au employed in words like *auṣadha* etc. will change to *o,* and *ca* in words such as *pracaya, acira* and *acala* etc. will change into *ya.*[3]

अपरस्वरनिष्पन्ना ह्येवं प्राकृतसमाश्रया वर्णाः। संयुक्तानां च पुनर्वक्ष्ये परिवृत्तिसंयोगम्।। 17।।

aparasvaraniṣpannā hyevaṁ prākṛtasamāśrayā varṇāḥ / saṁyuktānāṁ ca punarvakṣye parivṛttisaṁyogam //

Thus, [change] the sounds in Prākṛt when they are not mutually connected (*i.e.* they are simple). Now, I shall describe the change of conjunct sounds.

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13 (B.XVII. 11-12; c. 9-10). 14-17 (B.XVII. 15-17; C. 12c-15a). 1. B. वर्धनगते च भावे धकारवर्णोऽपि ढत्वमुपयाति. Bg. शठपाठपीठिकादिषु ठकारवर्णोऽपि ढत्वमुपयाति 2. B. भकारवर्णो. 3. B गच्छेदौ. 4. B. प्रचला.

1. This indistinctly pronounced *da* is perhaps a spirantised *da.* Ag. thinks that it is somewhat like a *la.*
2. The word *ma (maya)* from *mṛta* as well as *mṛga* had its spirantised *da* reduced to *ya-śruti* which however was not shown in writing during the early days of this phonetic change. (See IHQ VIII, 1933, suppl. p. 14-15).
3. This *ya-śruti* for *ca* did not probably at once lead to its graphic elimination.

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• CONJUNCT CONSONANTS •

**[1]श्चत्प्सथ्याः छ इति भ्यध्यह्यानां भवति तु ज्झकारः। **[2]ष्टः ट्ठः स्तः त्थः ष्मो म्हः ष्णास्नक्ष्णां ण्हः क्षः [3]खकाररूपः॥ 18॥

ścatpsathyāḥ cha iti bhyadhyahyānāṁ bhavati tu jjhakāraḥ / ṣṭaḥ ṭṭhaḥ staḥ tthaḥ ṣmo mhaḥ ṣṇasnakṣṇāṁ ṇhaḥ kṣaḥ khakārarūpaḥ /

Śca, psa, tsa and *thya* change into (c) *cha, bhya hya* and *dhya* into (*j*) *jha, ṣṭa* into *ṭṭha, sta* into *ttha, sma* into *mha, kṣṇa* and *ṣṇa* into *ṇha,* and *kṣa* into (*k*) *kha.*

[4]आश्चर्यं मात्सर्यं चेत्यनयोर्यस्य रियं वै तथा। [5]उत्साहश्चोच्छाहो पथ्यं पच्छं च विज्ञेयम्॥ 19॥

āścaryaṁ mātsaryaṁ cetyanayoryasya riyaṁ vai tathā / utsāhaścocchāho pathyaṁ pacchaṁ ca vijñeyam //

Āścarya will be *acchariya* and *niścaya nicchaya, utsāha ucchāha* and *pathya, paccha.*[1]

तुभ्यं तुज्झं मह्यं मज्झं विध्यश्च भवति [6]विंज्झ इति। [7]दष्टो दट्ठो इति तथा हस्तोऽपि [तु] हत्थ इत्येवम्॥ 20॥

tubhyaṁ tujjhaṁ mahyaṁ majjhaṁ vidhyaśca bhavati viṁjjha iti / daṣṭo daṭṭho iti tathā hasto'pi [tu] hattha ityevam //

Tubhyaṃ becomes *tujjhaṃ, mahyam majjhaṃ, vindhya viṃjha, daṣṭa daṭṭha* and *hasta hattha.*

ग्रीष्मो गिम्हो च तथा श्लक्ष्णं लण्हं सदा तु विज्ञेयम्। कृष्णः कण्हो यक्षो जक्खो च पल्ङ्क पर्यङ्के॥ 21॥

grīṣmo gimho ca tathā ślakṣṇaṁ laṇhaṁ sadā tu vijñeyam / kṛṣṇaḥ kaṇho yakṣo jakkho ca palṅka paryaṅke //

Grīṣma becomes *gimha, ślakṣaṇa saṇha, uṣṇa, uṇha; jakṣa jakkha,* and *paryaṅka, pallaṁka.*

[8]विपरीतं हमयोगो ब्रह्मादौ स्याद् बृहस्पतौ फत्वम्। यज्ञश्च भवति जण्णो भीष्मो[9] भिम्मो हि विज्ञेयः॥ 22॥

viparītaṁ hamayogo brahmādau syād bṛhaspatau phatvam / yajñaśca bhavati jaṇṇo bhīṣmo bhimmo hi vijñeyaḥ //

There is metathesis in the group *hma* occurring in words such as *brahman* etc. and in *bṛhaspati* [the group spa] becomes *pha, yajña* becomes *jaṇṇa, bhīṣma bhimba.*

18-22 (B.XVII. 17-26a; C. 15b-13a). 1. C. श्चत्सप्सां च्छ. 2. C ष्टः ट्ठः स्तः त्थः ष्णास्न. 3. C. खकाररूपो हि. B. खकाररूपोऽपि हि. 4. B. आश्चर्यं अच्छरियं निश्चयमिवदन्ति निच्छयं च यथा वत्सं वच्छं च यथा अप्सरसं तद्वच्छरअं. 5. B. उत्साहो उच्छा हो. 6. B. विंज्झोत्ति. 7. B. दष्टो दट्ठोत्ति तहा. C. ह्यष्टो दल्ल इति स्यात्. 8. C. विपरीतमयोगेन. 9. B.C. भिन्नोत्ति.

1. B. reads one additional hemistich between 19a and 19b.

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[1]उपरिगतोऽधस्ताद् वा भवेत् ककारादिकस्तु यो वर्णः। स हि संयोगविहीनः [2]शुद्धः कार्यः प्रयोगेऽस्मिन्।। 23।।

uparigato'dhastād vā bhavet kakārādikastu yo varṇaḥ / sa hi saṁyogavihīnaḥ śuddhaḥ kāryaḥ prayoge'smin //

Ka and similar other letters (sound) while on the top of another letter (sound) will have to be disjointed in their pronunciation.[1]

एवमेव तु विज्ञेयं प्राकृतं संस्कृतं तथा। अत ऊर्ध्वं प्रवक्ष्यामि देशभाषाविकल्पनम्।। 24।।

evameva tu vijñeyaṁ prākṛtaṁ saṁskṛtaṁ tathā / ata ūrdhvaṁ pravakṣyāmi deśabhāṣāvikalpanam //

Thus, are to be learnt the pronunciations or Prākṛt and Sanskrit. I shall discuss hereafter the classification of regional languages (*deśa-bhāṣā*).[2]

भाषा चतुर्विधा ज्ञेया [3]दशरूपप्रयोगतः। संस्कृतं प्राकृतं चैव यत्र पाठ्यं प्रयुज्यते।। 25।।

bhāṣā caturvidhā jñeyā daśarūpaprayogataḥ / saṁskṛtaṁ prākṛtaṁ caiva yatra pāṭhyaṁ prayujyate //

The [languages] to be used in drama are of four types in which Recitation should be either of the refined (*saṁskṛta*) or of the vulgar (*prākṛta*) kind.

• FOUR TYPES OF LANGUAGE •

[4]अतिभाषार्यभाषा च जातिभाषा तथैव च। तथा [5]योन्यन्तरी चैव भाषा नाट्ये प्रकीर्तिता।। 26।।

atibhāṣāryabhāṣā ca jātibhāṣā tathaiva ca / tathā yonyantarī caiva bhāṣā nāṭye prakīrtitā //

The Super-human Language (*atibhāṣā*), the Noble Language (*ārya-bhāṣā*)[3], the Common Language (*jāti-bhāṣā*) and the Language of Other Animals (*yonyantari bhāṣā*)[4] are the [four] languages occurring in plays.

• THE SUPERHUMAN AND THE NOBLE LANGUAGES •

अतिभाषा तु देवानामार्यभाषा तु भूभुजाम्। [6]संस्कारगुणसंयुक्ता [7]सप्तद्वीपप्रतिष्ठिता।। 27।।

atibhāṣā tu devānāmāryabhāṣā tu bhūbhujām / saṁskāraguṇasaṁyuktā saptadvīpapratiṣṭhatā //

The Super-human Language is for the gods, and the Noble Language for the

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23-24 (B.XVII. 17-26a; C. 15b-13a). 25 (B.XVII. 26b-27a; C.23b-24a). 26-27 (B.XVII. 27b-30a; C. 24b-27a). 1. C. उपरिगते तोऽधस्तात्. 2. C. शुद्धं कार्थं. 3. C. देशरूपप्रयोगतः. 4. Bch. अभिभाषा. 5. C. जात्यन्तरी. 6. B.C. संस्कारपाठ्यसंयुक्ता. 7. B.C. सम्यङ्न्याय(न्याय्य)-प्रतिष्ठिता, we with Bbh.

1. This probably relates to *svarabhakti* (anaptyxis). *Kilesa (kleśa), radana (ratna) and durvāra (dvāra)* may be exmaples of this.
2. *Cf.* Nitti-Dolci, p. 73.
3. Some commentators think *ārya-bhāṣā* means a language in which Vedic words preponderate (Ag.)
4. C. reads *jātyantarī* for *yonyantarī*.

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kings.[1] These have the quality of refinement (*saṁskāra*) and are current over the seven great divisions[2] (*dvīpa*) of the world.

• THE COMMON LANGUAGE •

[1]द्विविधा जातिभाषा च प्रयोगे समुदाहृता। [2]म्लेच्छदेशप्रयुक्ता च [3]भारतवर्षमाश्रिता॥ 28॥

dividhā jātibhāṣā ca prayoge samudāhṛtā / mlecchadeśaprayuktā ca bhārata-varṣamāśritā //

The Common Language prescribed for use [on the stage] has various forms. It contains [many] words of Barbarian (*mleccha*) origin and is spoken in *Bhārata-varṣa* [only].[3]

• THE ANIMAL LANGUAGE •

अथ [4]योन्यन्तरीभाषा ग्राम्यारण्यपशूद्भवा। नानाविहंगजा चैव नाट्यधर्मीप्रयोगतः॥ 29॥

athā yonyantarībhāṣā grāmyāraṇyapaśūdbhavā / nānāvihaṁgajā caiva nāṭyadharmīprayogataḥ //

The Language of Other Animals[4] have their origin in animals domestic or wild, and in birds of various species, and it follows the Conventional Practice.

• TWO KINDS OF RECITATION •

जातिभाषाश्रयं पाठ्यं द्विविधं समुदाहृतम्। प्राकृतं संस्कृतं चैव चातुर्वण्यसमाश्रयम्॥ 30॥

jātibhāṣāśrayaṁ pāṭhyaṁ dvividhāṁ samudāhṛtam / prākṛtaṁ saṁskṛtaṁ caiva cāturvaṇyasamāśrayam //

The Recitation in the Common language which relates to the four castes, is of two kinds, *viz.* vulgar (*prākṛta*) and refined (*saṁskṛta*).

• OCCASION FOR SKT. RECITATION •

धीरोद्धते [5]धीरललिते धीरोदात्ते तथैव च। धीरप्रशान्ते च तथा पाठ्यं योज्यं तु संस्कृतम्॥ 31॥

dhīroddhate dhīralalite dhīrodātte tathaiva ca / dhīrapraśānte ca tathā pāṭhyaṁ yojyaṁ tu saṁskṛtam //

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28 (B.XVII. 27b-30a; C. 24b-27a). 29-31 (B.XVII. 30b-34a; C. 27b-31a). 1. Bcd. विविधा. 2. B.C. म्लेच्छशब्दोपचारा, we with Bbh. 3. Bbh तथा भारतसंश्रया. 4. C. या जात्यन्तरी. 5. B. सललिते.

1. The *atibhāṣā* and *āryabhāṣā* are possibly the dialects of the pure Indo-Āryan speech. It should be noted that "*saṁskṛta*" (Sanskrit) as the name a language is absent here. Bhoja takes *ati-* and *jāti- bhāṣas* respectively as *śrauta* (Vedic), *ārṣa* (Purāṇic) and *laukika* (literary) speeches. See Śr. Pr. ed, V. Raghavan, pp. 191ff.
2. This may be said to show that Sanskrit was used all over the civiliged world at the time of the NŚ.
3. The common speech or the speech of the commoners is distinguished here from that of the priests and the nobility by describing it as containing words of Barbarian (*mleccha*) origin. These words seem to have been none other than vocables of the Dravidian and the Austric languages. They entered into Indo-Āryan quite early in its history. See S.K. Chatterji, Origin and Development of the Bengali Language, Calcutta, 1926, pp. 42, 178.
4. Neither the NŚ. nor any extant drama gives us any specimen of the conventional language of lower animals, which is to be used in the stage.

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In case of the self-controlled (*dhīra*), Heroes of the vehement (*uddhata*), the light-hearted (*lalita*), the exalted (*udātta*), and the calm (*praśānta*) types, the Recitation should be in Sanskrit.

• OCCASION FOR PKT. RECITATION •

[1]एषामेव तु सर्वेषां नायकानां [2]प्रयोगतः। कारणव्यपदेशेन प्राकृतं संप्रयोजयेत्।। 32।।
eṣāmeva tu sarveṣāṁ nāyakānāṁ prayogataḥ / kāraṇavyapadeśena prākṛtaṁ saṁprayojayet //

Heroes of all these classes are to use *Prākṛt* when the occasion demands that.[1]

[3]ऐश्वर्येण प्रमत्तस्य दारिद्र्येण प्लुतस्य च। [4]उत्तमस्यापि पठतः प्राकृतं संप्रयोजयेत्।। 33।।
aiśvaryeṇa pramattasya dāridryeṇa plutasya ca / uttamasyāpi paṭhataḥ prākṛtaṁ saṁprayojayet //

In case of even a superior person intoxicated with the kingship (or wealth) or overwhelmed with poverty no Sanskrit should be used.[2]

[5]व्याजलिङ्गप्रतिष्ठानां श्रमणानां तपस्विनाम्। [6]भिक्षुचक्रचराणाञ्च प्राकृतं संप्रयोजयेत्।। 34।।
vyājaliṅgapratiṣṭhānāṁ śramaṇānāṁ tapasvinām / bhikṣucakracarāṇāñca prākṛtaṁ saṁprayojayet //

To persons in disguise,[3] Jain monks,[4] ascetics,[5] religious mendicants[6] and jugglers should be assigned the Prākṛt Recitation.

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32 (B.XVII. 30b-34a; C. 27b-31a). 33-34 (B.XVII. 34b-36; C. 31b-33a). 1. B. एतेषामपि. 2. B. प्रयोगजम्. 3. B. precedes this by दारिद्र्याध्ययनाभावयदृच्छादिभिरेव च. 4. B. अनधीतोत्तमानां. 5. B. ०लिङ्गप्रविष्टानां. 6. C. भिक्षचाष्ट.

1. As Arjuna disguised as Bṛhannalā.
2. No extant drama seems to furnish any illustration of this rule. B. reads one additional hemistich before this.
3. *vyājaliṅgapraviṣṭānām* = persons in disguise of different kinds of professional and religious mendicants etc. See Kauṭilya's Arthaśāstra. An example of this is Indra in the guise of a Brahmin speaking Pkt. in Karṇa, ascribed to Bhāsa. Nitti-Dolci takes this expression as an adjective of *śramaṇāṇāṃ* etc. But it need not be construed like this. This part of the rule seems to relate to Skt.-speaking characters assuming disguise. Virādhagupta (Mudrā. II.) assuming the guise of a snake-charmer, is an example of such characters. And so are Yaugandharāyaṇa and Rumaṇvān in the Pratijñā, (III) ascribed to Bhāsa.
4. *Śramaṇa* (Pkt. *samaṇa*). The word is to be taken to mean here a Jain monk. See *Jadi vattham avaṇemi samaṇao homi*, AVi. (V.) ascribed to Bhāsa; *Śramaṇa* was sometimes used also in connexion with the Buddhists. See below 36.
5. *tapasvin.*—It appears that the author of the NŚ. meant by this term ascetics in general. Though we find Brahmin ascetics in ancient literature, the institution of asceticism was most probably of non-Āryan origin. This seems to be the justification of assigning Prakritic Recitation to all the ascetics irrespective of their sectarian affiliation.
6. *bhikṣu.*—religious mendicant in general. It should not be restricted to Buddhists alone. The alternative name of the Brahma-sūtra is the Bhikṣu-sūtra.

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[1]बाले ग्रहोपसृष्टे च स्त्रीणां स्त्रीप्रकृतौ तथा। नीचे मत्ते सलिङ्गे च प्राकृतं पाठ्यमिष्यते।। 35।।
bāle grahopasṛṣṭe ca strīṇāṁ strīprakṛtau tathā / nīce matte saliṅge ca prākṛtaṁ pāṭhyamiṣyate //

[1]Similarly Prākṛt should be assigned to children, persons possessed of spirits of lower order, women in feminine character[2], persons of low birth, lunatics and phallus-worshippers.[3]

• EXCEPTION TO THE RULE FOR PKT. RECITATION •

परिव्राण्मुनिशाक्येषु [2]चौक्षेषु श्रोत्रियेषु च। [3]द्विजा ये चैव लिङ्गस्थाः संस्कृतं तेषु योजयेत्।। 36।।
parivrāṇmuniśākyeṣu caukṣeṣu śrotriyeṣu ca / dvijā ye caiva liṅgasthāḥ saṁskṛtaṁ teṣu yojayet //

But to itinerant recluses,[4] sages,[5] Buddhists,[6] pure Śrotriyas,[7] and others who have received instruction [in the Vedas] and wear costumes suitable to their position (*liṅgastha*)[8] should be assigned Sanskritic Recitation.

राज्ञश्च गणिकायाश्च शिल्पकार्यास्तथैव च। [4]कार्यावस्थान्तरकृतं योज्यं पाठ्यन्तु संस्कृतम्।। 37।।
rāgyāśca gaṇikāyāśca śilpakāryāstathaiva ca / kāryāvasthāntarakṛtaṁ yojyaṁ pāṭhyantu saṁskṛtam //

Sanskrit Recitation is to be assigned to queens, courtezans,[9] female artistes to suit special times and situations is which they may speak.

35-37 (B.XVII. 37-41; C. 33b-38a). 1. B. reads 35 as भागवततापसोन्मत्तबालनीचग्रहोपसृष्टेषु। स्त्रीनाचजातिषु तथा नपुंसके प्राकृतं योज्यम्. 2. B. चोक्षेषु, C. चैक्षेषु. 3. B. शिष्य. 4. B. कलावस्थान्तर.

1. B.'s reading in translation is as follows : *Similarly Pkt. should be assigned to Śaiva teachers, lunatics, children, persons possessed of spirits of lower order, women, persons of low birth and hermaphordites* (B. XVII, 37).
2. In a queen's role a woman may sometimes speak Skt. See 38-39 below. The *parivrājikā* in the Mālavi, speaks Skt.
3. *saliṅga.*—This possibly means the member of a sect which like the Liṅgā-yets wears a phallus suspended from their neck.
4. (C. 34b-35a; B. XVII, 38). 1. *Parivrāj*—a person of the fourth *āśrama.* A recluse belonging to the Vedic community.
5. *muni.*—This word, probably of non-Indo-Aryan origin meant in all likelihood "wise man." See NŚ. I. 23 note. 1. In the ancient world, wisdom was usually associated with religious and spiritual elevation. This might have been the reason why the word was applied to persons like Vaśiṣtha and Nārada etc.
6. *śākya.*—a follower of the Buddha. There is nothing very astonishing in Skt. being assigned to Buddhist monks. Buddhist teachers like Aśvaghoṣa, Nāgārjuna, Āryadeva, Vasubandhu were the all very great Sanskritists, and the Mahāyāna literature was written in the Sanskrit of corrupt as well as of pure variety. This might have been the general linguistic condition before the schism arose among the Buddhists. In Aśvaghoṣa's Śāriputra-prakaraṇa Buddha and his disciples speak Sanskrit (Keith, Skt. Drama, p. 82). Aśvaghoṣa assigns Skt. to a *śramaṇa* as well (*loc. cit*). This *śramaṇa* was possibly a Buddhist; see p. 599 fn. (2).
7. *caukṣeṣu (caikṣeṣu,* C.) *śrotriyeṣu*—for the pure *śrotirya* or a learned Brahmin. The adjective "pure" (*caukṣa*) used with *śrotriya* is possibly to separate him from an apostate who might have entered into Jain or nay other heterodox fold and was at liberty to use Pkt. Ag. takes *caukṣeṣu* (his *cokṣeṣu*) as a noun.
8. *śiṣṭāḥ liṅgasthāḥ*—religious mendicants who have received instruction (in Vedas).
9. An example of this is Vasantasenā speaking Skt. (Mṛcch. IV.)

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[1]सन्धिविग्रहसम्पन्नं तथा [2]प्राप्तवाग्गतिम्। ग्रहनक्षत्रचरितं खगानां रुतमेव च।। 38।।
सर्वमेतद्धि विज्ञेयं [3]यस्मादाज्ञः शुभाशुभम्। नृपपत्न्या [4]स्मृतं तस्मात् काले पाठ्यं तु संस्कृतम्।। 39।।

sandhivigrahasampannaṁ tathā prāptavāggatim/ grahanakṣatracaritaṁ khagānāṁ rutameva ca// sarvametaddhi vijñeyaṁ yasmādrājñaḥ śubhāśubham/ nṛpapatnyā smṛtaṁ tasmāt kāle pāṭhyaṁ tu saṁskṛtam//

As matters relating to the peace and war may occur in course of a talk and the movements of planets and stars and cries of birds concerning the well-being or distress of the king are to be known by the queen, she is to be assigned Sanskritic Recitation in connexion with these (*lit.* in that time).[1]

क्रीडार्थं सर्वलोकस्य प्रयोगे[5] तु सुखाश्रयम्। [6]कलाभ्यासाश्रयं चैव पाठ्यं वेश्यासु संस्कृतम्।। 40।।

krīḍārthaṁ sarvalokasya prayoge tu sukhāśrayam/ kalābhyāsāśrayaṁ caiva pāṭhyaṁ veśyāsu saṁskṛtam//

For the pleasure of all kinds of people, and in connexion with the practice of arts, the courtesans are to be assigned Sanskritic Recitation which can be easily managed.

[7]कलोपचारज्ञानार्थं क्रीडार्थं पार्थिवस्य तु। निर्दिष्टं [8]शिल्पकार्यास्तु नाटके संस्कृतं वचः।। 41।।

kalopacārajñānārthaṁ krīḍārthaṁ pārthivasya tu/ nirdiṣṭaṁ śilpakāryāstu nāṭake saṁskṛtaṁ vacaḥ//

For learning the practice of arts and for amusing the king the female artiste has been prescribed to use Sanskrit recitation in dramatic works.[2]

आम्नायसिद्धं सर्वासां शुभं चाप्सरसां वचः। संसर्गाद्देवतानां वै तद्धि लोकोऽनुवर्तते।। 42।।

āmnāyasiddhaṁ sarvāsāṁ śubhaṁ cāpsarasāṁ vacaḥ/ saṁsargāddevatānāṁ vai taddhi loko'nuvartate//

The pure speech of Apsarāsas[3] is that which has been sanctioned by the tradition (*i.e.* Sanskrit), because of their association with the gods; the popular usage conforms to this [rule].

छन्दतः प्राकृतं [9]पाठ्यं स्मृतमप्सरसां भुवि। मानुषाणां च कर्तव्यं कारणार्थव्यपेक्षया।। 43।।

chandataḥ prākṛtaṁ pāṭhyaṁ smṛtamapsarasāṁ bhuvi/ mānuṣāṇāṁ ca kartavyaṁ kāraṇārthavyapekṣayā//

One may however at one's pleasure assign Prākṛtic Recitation to Apsarāsas [while they move] on the earth. [But to the Apsarāsas in the role of] the wife of a

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38-39 (B.XVII. 37-41; C. 33b-38a). 40-43 (B.XVII. 42-47; C. 38b-44a). 1. C. ०विग्रहसम्बन्धं. 2. C. चाप्यशुभं शुभम्. 3. C. कार्यबन्धे. 4. C. नृपपत्न्या भवेत् पाठ्यं संस्कृतम्. द्विजसत्तमाः. 5. B. प्रयोगे च 6. C. क्रीडालीलार्थकं 7. C.लोकोपचार. 8. C. शिपकार्येषु. 9. C. वाक्यं.

1. This not very clear rule cannot be illustrated by any extant drama.
2. This is possibly no example of this in any extant drama.
3. No play with an Apsarās speaking Skt. is available. All the Apsarās in Vikram, speak Pkt.

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mortal also [the same] should be assigned when an occasion (*lit.* reasons and need) will occur.[1]

न बर्बरकिरातान्ध्रद्रमिलाद्यासु जातिषु। नाट्ययोगे तु कर्तव्यं [1]पाठ्यं भाषासमाश्रयम्।। 44।।

na barbarakirātāndhradramilādyāsu jātiṣu / nāṭyayoge tu kartavyaṁ pāṭhyaṁ bhāṣāsamāśrayam //

In the production of a play their [native] language should not be assigned to tribes such as, Barbaras, Kirātas, Āndhras and Dramiḍas.[2]

[2]सर्वास्वेव हि शुद्धासु जातिषु द्विजसत्तमाः। [3]शौरसेनीं समाश्रित्यं भाषा कार्या तु नाटके।। 45।।

sarvāsveva hi śuddhāsu jātiṣu dvijasattamāḥ / śaurasenīṁ samāśrityaṁ bhāṣā kāryā tu nāṭake //

To pure tribes of these names, should be assigned dialects current in Śūrasena.

अथवा छन्दतः कार्या देशभाषा प्रयोक्तृभिः। नानादेशसमुत्थं हि कार्यं भवति नाटके।। 46।।

athavā chandataḥ kāryā deśabhāṣā prayoktṛbhiḥ / nānādeśasamutthaṁ hi kāryaṁ bhavati nāṭake //

The producer of plays may however at their option use local dialects for plays may be written in different regions [for local production].

• SEVEN MAJOR DIALECTS •

मागध्यवन्तिजा प्राच्या [4]शौरसेन्यर्धमागधी। बाह्लीका दाक्षिणाद्या च सप्त भाषाः प्रकीर्तिताः।। 47।।

māgadhyavantijā prācyā śaurasenyardhamāgadhī / bāhlīkā dākṣiṇādyā ca sapta bhāṣāḥ prakīrtitāḥ //

The [major] dialects (*bhāṣā*) are as follows : Māgadhī, Āvanti [Avantijā] Prācyā, Śaurasenī (Śūrasenī), Ardhamāgadhī, Bāhlikā, Dākśinātyā.[3]

****शकाराभीरचण्डालशबरद्रविडान्ध्रजाः[5]। **हीना वनेचराणाञ्च विभाषा नाटके स्मृता।। 48।।**

śakārābhīracaṇḍālaśabaradraviḍāndhrajāḥ / hīnā vanecarāṇācca vibhāṣā nāṭake smṛtā //

In the dramatic composition there are, besides, many less important dialects

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44-45 (B.XVII. 42-47; C. 38b-44a). 46-48 (B.XVII. 48-52; C. 44b-49a). 1. C. काव्यं. 2. B सर्वास्वेव हि शुद्धासु. 3. C. सौरसेनं. 4. B. शौरसेनी, C. सूरसेनी. 5. B. शकाराभीरचण्डालशबरद्रमिलाम्ध्रजाः, C. शबराभीर-चण्डालसचरद्रविडोद्रजाः.

1. Urvaśī is an example of an Apsarās who became the wife of a mortal (Vikram).
2. See XXIII, 99 notes.
3. Māgadhī, Śaurasenī and Ardhamāgādhī are well-known. But any old and authentic description of Āvantī, Prācyā, Bāhlīkā and Dākṣiṇātyā Pkt. seems to be non-existent. According to Pṛthvīdhara, a very late authority Mṛcch. contains the specimens of Āvantī and Prācyā only. It is to be noted that the present list does not include Mahārāṣṭrī. See M. Ghosh. "Mahārāṣṭrī, a late phase of Śauraseni," JDL, XXIII.

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(vibhāṣā)[1] such as the speeches of the Śakāra, Ābhiras, Caṇḍālas, Śabaras, Dramiḍas,[2] Oḍras, and the lowly speech of the foresters.

• USES OF MAJOR DIALECTS •

मागधी तु [1]नरेन्द्राणामन्तःपुरनिवासिनाम्। चेटानां राजपुत्राणां श्रेष्ठीनां चार्धमागधी।। 49।।

māgadhī tu narendrāṇāmantaḥpuranivāsinām / ceṭānāṁ rājaputrāṇāṁ śreṣṭhīnāṁ cārdhamāgadhī //

[Of these] Māgadhī is assigned to guards (*lit.* inmates) of the royal harem,[3] and Ardhamāgadhī to menials, princes and leaders of bankers' guilds.[4]

प्राच्या विदूषकादीनां [2]धूर्तानामप्यवन्तिजा। नायिकानां सखीनां च शौरसेन्यविरोधिनी।। 50।।

prācyā vidūṣakādīnāṃ dhūtrānāmapyavantijā / nāyikānāṁ sakhīnāṁ ca śaurasenyavirodhinī //

Prācyā is the language of the Jester[5] and the like; and Āvanti is of gallant crooks *(dhūrta)*.[6] The Heroines, and their female friends are also to speak Śaurasenī without in any exception.

[3]यौधनागरिकादीनां दाक्षिणात्या च दीव्यताम्। बाह्लीकभाषोदीच्यानां खसानां च स्वदेशजा।। 51।।

yaudhanāgarikādīnāṁ dākṣiṇātyā ca dīvyatām / bāhlīkabhāṣodīcyānāṁ khasānāṁ ca svadeśajā //

To soldiers, gamesters, police chief of the city and the like should be assigned Dākṣiṇātyā,[7] and Bāhlikī is the native speech of the Khasas who belong to the north.

49-50 (B.XVII. 48-52; C. 44b-49a). 51 (B.XVII. 53-56; C. 49b-52, 54a). 1. B. नरेन्द्राणामन्तःपुरसमाश्रयाः, C. नगराणाञ्चैवान्तपुरनिवासिनाम्. 2. C. योज्या भाषा. 3. C. ०नागरिकादीनां.

1. By the word *vibhāṣā* Pṛthvidhara understands *vididhā bhāṣā inapātra-prayojyatvād hīnāḥ*. See Pischel, Grammatik, §§ 3-5. No old and authentic specimen of the *vibhāṣās* has reached us. According to Pṛthvīdhara the Mṛcch. contains Śākārī and *Cāṇḍālī* besides Ḍhakkī which last the NŚ. does not know.
2. It is curious that after forbidding the use of langauges like Dramiḍa (Dramila) in 44 above, the author is including it among the dialects that can be allowed in dramatic works. One possible explanation of this anomaly may be that here we meet with a late interpolation, and passages from 48-61 belong to a later stratum of the text.
3. For a list of such persons see Dr. II, 74.
4. According to Pischel this passage assigns AMg. to servants, Rajputs (*rājaputra)* and leaders of bankers' guild (*Śreṣṭhī*). See Grammatik § 17. But not extant drama seems to illsutrate this rule. For Candanadāsa who is a *śreṣṭhī*, does not speak AMg. (Mudrā, 1) while Indra in the disguise of a Brahmin speaks this dialect of Pkt. (Karṇa, ascribed to Bhāṣa).
5. According to Pṛthvīdhara Vidūṣaka in the Mṛcch. speaks Prācyā the sole characteristic of which is abundance of pleonastic *ka*. See Pischel, Grammatik, § 22.
6. According to Pṛthvidhara the two policemen Vīraka and Candanaka in the Mṛcch (Vā.) speak Āvantī. But according to the latter's own admission he was a Southerner and a man of Karṇāta. No old and authentic description of this dialect is available. See Pischel, Grammatik § 26.
7. Candanaka's language in Mṛcch. in spite of Pṛthvīdhara's testimony to the contrary may be taken as a specimen of Dākṣināṭyā. See 50 note 2 above. No old and authentic description of this dialect is available. *Cf.* Pischel, Grammatik § 24.

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• USES OF MAJOR DIALECTS •

**[1]शकाराणां शकादीनां तत्स्वभावश्च यो गणः। **शकारभाषा योक्तव्या [2]चाण्डाली पुल्कसादिषु।। 52।।

śakārāṇāṁ śakādīnāṁ tatsvabhāvaśca yo gaṇaḥ / śakārabhāṣā yoktavyā cāṇḍālī pulkasādiṣu //

Śākārī should be assigned to the Śakāra and the Śakas and other groups of the same nature,[1] and Cāṇḍālī to the Pulkasas and the like.[2]

**[3]अङ्गारकारव्याधानां काष्ठपत्रोपजीविनाम्। **योज्या [4]शबरभाषा तु किञ्चिद्वानौकसी तथा।। 53।।

aṅgārakāravyādhānāṁ kāṣṭhapatropajīvinām / yojyā śabarabhāṣā tu kiñcidvānaukasī tathā //

To charcoal-makers, hunters and those who earn their livelihood by [collecting] wood and leaves should be assigned Śābari[3] as well as the speech of forest-dwellers.[4]

[5]गजाश्वाजाविकोष्ट्रादिधोषस्थाननिवासिनाम्।आभीरोक्तिः शाबरी च द्रामिडी [6]वनचारिषु।। 54।।

gajāśvājāvikoṣṭrādidhoṣasthānanivāsinām / ābhīroktiḥ śābarī ca drāmiḍī vanacāriṣu //

For those who live in places where elephants, horses, goats, sheep, camels or cows are kept [in large numbers] Ābhīrī[5] or Śābarī[6] has been prescribed, and for forest-dwellers and the like, Drāviḍī[7] [is the language].

[7]सुरङ्गखनकादीनां [8]सन्धिकाराश्वरक्षताम्। व्यसने [9]नायकादीनामात्मरक्षासु मागधी।। 55।।

suraṅgakhanakādīnāṁ sandhikārāśvarakṣatām / vayasane nāyakādīnāmātmarakṣāsu māgadhī //

Oḍri is to be assigned to diggers of subterranean passages, prison-warders, grooms for horses;[8] and Heroes and others like them while in difficulty are also to use Māgadhī for self-protection.

52-54 (B.XVII. 53-56; C. 49b-52, 54a). 55 (B.XVII. 57; C. 54b-55a). 1. C. शबराणां, B. शकारघोशकादीनां. 2. C. पाञ्चाली. 3. B. अङ्गारकारकव्याधकाष्ठयन्त्रोपजीविनाम्. 4. B. शकारभाषा. 5. B. गजाश्वाजाविको०. 6. C. द्रविडादिषु. 7. C. सुरङ्गवनका, B. सुरङ्गाखनका. 8. C. औष्ट्रिकाना च रक्षताम्, B. सन्धिकाराश्वरक्षताम्. 9. C. नायिकादीनां.

1. According to Pṛthvīdhara, Śakāra in Mṛcch. speaks Śākārī dialect. *Cf.* Pichel, Grammatik, § 24.
2. Pṛthvīdhara thinks that Caṇḍālas in Mṛcch (V.) speak the Cāṇḍali dialect. *Cf.* Pischel, Grammatik, § 25.
3. This dialect seems to have been the parent of the modern Sora language.
4. See 54 note 7.
5. Ābhiri dialect is not available in any extant drama.
6. See 53 note 3.
7. Drāviḍi dialect is not available in any extant drama. It is possible that it was not a pure Dravidian speech (See 44 above). Possibly a Middle Indo-Aryan dialect in which Dravidian phonetic and lexcial influence predomianted was meant by this. Its habitat was in all likelihood some region of North India. *Cf.* Nitti-Dolci, pp. 120-122.
8. For Oḍri Pkt. see 48 note 2. and Nitti-Dolci, pp. 120 fn. 4 and 122.

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• DISTINGUISHING FEATURES OF VARIOUS LOCAL DIALECTS •

**गङ्गासागरमध्ये तु ये देशाः संप्रकीर्त्तिताः। **एकारबहुलां तेषु भाषां तज्ज्ञः प्रयोजयेत्।। 56।।
gaṅgāsāgaramadhye tu ye deśāḥ saṁprakīrttitāḥ / ekārabahulāṁ teṣu bhāṣāṁ tajjñaḥ prayojayet //

[1]To the regions [of India] that lie between the Ganges and the sea, should be applied a dialect abounding in *e*.[2]

**विन्ध्यसागरमध्ये तु ये देशाः श्रुतिमागताः। **नकारबहुलां तेषु भाषां तज्ज्ञः प्रयोजयेत्।। 57।।
vindhyasāgaramadhye tu ye deśāḥ śrutimāgatāḥ / nakārabahulāṁ teṣu bhāṣāṁ tajjhaḥ prayojayet //

To the regions that lie between the Vindhyas and the sea should be assigned a language abounding in *na*[3] (or *ta*).

**सुराष्ट्रावन्तिदेशेषु [1]वेत्रवत्यन्तरेषु च। **ये देशास्तेषु कुर्वीत [2]चकारबहुलामिह।। 58।।
surāṣṭrāvantideśeṣu vetravatyantareṣu ca / ye deśāsteṣu kurvīta cakāra-bahulāmiha //

Regions like Surāṣṭra and Avantī lying on the north of the Vetravatī one should assign a language abounding *ca*[4].

**हिमवत्सिन्धुसौवीरान् [3]येऽन्ये जनाः समाश्रिताः। **उकारबहुलां [4]तेषु नित्यं भाषां प्रयोजयेत्।। 59।।
himavatsindhusauvīrān ye'nye janāḥ samāśritāḥ / ukārabahulāṁ teṣu nityaṁ bhāṣāṁ prayojayet //

To people who live in the Himālayas, Sindhu and Sauvīra a language abounding in *u* should be assigned.[5]

**चर्मण्वतीनदीतीरे ये चार्वुदसमाश्रयाः। **ओकारबहुलां नित्यं तेषु भाषां प्रयोजयेत्।। 60।।
carmaṇvatīnadītīre ye cārvudasamāśrayāḥ / okarabahulāṁ nityaṁ teṣu bhāṣāṁ prayojayet //

To those who live on the bank of the Carmaṇvatī river and around the Arvuda mountain a language abounding in *o*[6] (or *ta*) should be assigned.

56-57 (B.XVII. 59-60; 55b-56a, 53). 58-59 (B.XVII. 61-62; C. 56-58a). 60 (B.XVII. 63; C. om.).
1. B. वेत्रवत्युत्तरेषु. 2. B. चकारप्रायसंश्रयाम्. 3. C. येऽन्यदेशान्, B. ये जनाः समुपश्रिताः. 4. B. तज्ज्ञस्तेषु.

1. B. again reads 44 after 55.
2. This "e" is perhaps termination of the nominative singular the *a*-bases in Mg. and AMg.
3. This relates to a dialect of Pkt. which does not change *na* always into *ṇa*. Though according to some grammarians Pkt. is always to change *na* into *ṇa*, it seems that such was not strictly the case with all its dialects. For example in the so-called Jain Pkt. (AMg. of Hemacandra) has intial *n* and intervocal *nn*.
4. It seems that at the time of the author of the passage interevocal *ca* in this particular region was yet maintained or dental *t* sounds were mostly changed into *c* sound (as in *ciṭṭha* for *tiṣṭha*).
5. This *u* perhaps relates to a close pronunciation of the *o* vowel.
6. This *o* perpahs relates to an open pronunciation of the *u* vowel.

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एवं भाषाविधानन्तु कर्तव्यं नाटकाश्रयम्। अथ नोक्तं मया यच्च लोकाद् ग्राह्यं बुधैस्तु तत्।। 61।।
evaṁ bhāṣāvidhānantu kartavyaṁ nāṭakāśrayam / atha noktaṁ mayā yacca lokād grāhyaṁ budhaistu tat //

These are the rules regarding the assignment of dialects in plays. Whatever has been omitted [here] should be gathered by the wise from the popular usage.

।। इति भारतीये नाट्यशास्त्रे भाषालक्षणं नाम अष्टादशोऽध्यायः।।18।।
// iti bhāratīye nāṭyaśāstre bhāṣālakṣaṇaṁ nāma aṣṭādaśo'dhyāyaḥ//

Here ends Chapter XVIII of Bharata's Nāṭyaśāstra,
which treats of the Rules on the Use of Languages.

61 (B.XVII. 64; C. 48b-49).

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एकोनविंशोऽध्यायः (19)

वाक्यविधानम्

Chapter - XIX

MODES OF ADDRESS AND INTONATION

• DIFFERENT MODES OF ADDRESS •

एवं भाषाविधानं तु मया प्रोक्तं द्विजोत्तमाः[1]। [2]पुनर्वाक्यविचारं तु लौकिकं संनिबोधत।। 1।।
उत्तमैर्मध्यमैर्नीचैर्यै संभाष्या यथा नराः। समानोत्कृष्टहीनाश्च नाटके तान्निवोधत।। 2।।
evaṁ bhāṣāvidhānaṁ tu mayā proktaṁ dvijottamāḥ / punarvākyavicāraṁ tu laukikaṁ saṁnibodhata // uttamairmadhyamairnīcairyai saṁbhāṣyā yathā narāḥ / samānotkṛṣṭahīnāśca nāṭake tānnivodhata //

These are, O the best of Brahmins, the rules on the use of languages [in a drama]. Now, listen about the rules of popular modes of address[1] or the manner in which persons of equal, superior or inferior status in a play are to be addressed by those of the superior, the medium or the inferior class.[2]

• MODES OF ADDRESSING MALES : ADDRESSING GREAT SAGES •

देवानामपि ये देवा महात्मानो महर्षयः। भगवन्निति ते वाच्या यास्तेषां योषितस्तथा।। 3।।
devānāmapi ye devā mahātmāno maharṣayaḥ / bhagavanniti te vācyā yāsteṣāṁ yoṣitastathā //

As the great sages are adorable (*lit.* god) even to the gods they are to be addressed as "holy one" (*bhagavan*)[3] and their wives are also to be similarly addressed.[4]

• ADDRESSING GODS, SECTARIAN TEACHERS AND LEARNED MEN •

देवाश्च लिङ्गिनश्चैव [3]नानाश्रुतिधराश्च ये। भगवन्निति ते वाच्याः पुरुषैः स्त्रीभिरेव च।। 4।।
devāśca liṅginaścaiva nānāśrutidharāśca ye / bhagavanniti te vācyāḥ puruṣaiḥ strībhireva ca //

1-4 (B.XVII. 65-75; C. 1-11). 1. B. continues the ch. XVII. 2. B. वाक्यविधानं 3. B. श्रुत०.

1. This manner of addressing different persons includes referring to them before their ownselves or before others, e.g., in Śak. (I), Duṣyanta is referred to by his charioteer as *āyuṣmān, āyuṣman paśya paśya*).
2. Rules given hereafter do not cover all the numerous and different cases occurring in the exant dramatic literature in Skt. and Pkt.
3. Ex. Kāśyapa (Kaṇva) addressed by his disciple (Śak. IV.) Mārica by Duṣyanta (*ibid.* VII). and Rāvaṇa in ascetic's disguise by Rāma (Pratimā. V).
4. No ex. of this seems to be available in any extant drama.

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Gods,[1] persons wearing sectarian teacher's dress[2], and persons observing varied vows are to be addressed as "holy one" (*bhagavān*)[3] by men as well as women.

• ADDRESSING THE BRAHMIN AND OTHERS •

आर्येति ब्राह्मणं ब्रूयान् महाराजेति पार्थिवम्। उपाध्यायेति चाचार्यं वृद्धं तातेति चैव हि॥ 5॥

āryeti brāhmaṇaṁ brūyān mahārājeti pārthivam / upādhyāyeti cācāryaṁ vṛddhaṁ tāteti caiva hi //

The Brahmin is to be addressed as "noble one" (*ārya*).[4]

• ADRESSING THE KING •

And the king [is to be addressed] as "great king" (*mahārāja*).[5]

• ADDRESSING THE TEACHER •

The teacher [is to be addressed] as "professor" (*ācārya*).[6]

• ADDRESSING AN OLD MAN •

And an old man [is to be addressed] as "father" (*tāta*).[7]

• BRAHMINS ADDRESSING THE KING •

[1]छन्दतो नामभिर्वाच्या ब्राह्मणैस्तु नराधिपाः। तत्क्षाम्यं [2]तु महीपालैर्यस्मात् पूज्या [3]द्विजाः स्मृताः॥ 6॥

chandato nāmabhirvācyā brāhmaṇaistu narādhipāḥ / tatkṣāmyaṁ tu mahīpālairyasmāt pūjyā dvijāḥ smṛtāḥ //

Brahmins may address the kings at their pleasure, by their names. This should be tolerated, for the Brahmins are to be adored by the kings.[8]

• BRAHMINS ADDRESSING MINISTERS •

ब्राह्मणैः सचिवो वाच्यो ह्यमात्य सचिवेति वा। शेषैरन्यैर्जनैर्वाच्यो हीनैरार्येति नित्यशः॥ 7॥

brāhmaṇaiḥ sacivo vācyo hyamātya saciveti vā / śeṣairanyairjanairvācyo hīnairāryeti nityaśaḥ //

5-7 (B.XVII. 65-75; C. 1-11). 1. B. नाम्ना राजेति वा. 2. B. हि. 3. B. द्विजाः स्मृताः.

1. Ex. : Agni (Abhi. VI). & Varuṇa (*ibid.* IV).
2. Ex. (Rāvaṇa disguised as an ascetic addressed by Rāma (Pratimā. V). The Jester in Prātijñā (III) addressing the Jain monk (*śramaṇaka*) as *bhāvam (bhagavān)* to create laughter; *bhadanta* would have been the proper term in this case. See below 15.
3. Read here *nānāvratadhara (bha* in B) *nānāśruadhara* (B) and *nānāśrutidhara* (C). Ascetics belonging to minor heterodox sects seem to have been included in this term. Ag. reads *nānāśrutadharaḥ* and explains this as *bahuśrutaḥ*.
4. Ex. Brahmin (Keśavadāsa) in Madhyama. addressed by Bhīma.
5. Ex. Sumantra addressing Daśaratha (Pratimā, II), and Vibhīṣaṇa addressing Rāvaṇa (Abhiṣeka II).
6. Ex. Cāṇakya addressed by his disciple (Mudrā, I).
7. Ex. Bharata addressing Sumantra, the old charioteer (Pratimā VI).
8. Ex. Indra disguised as a Brahmin addressing Karṇa (Karṇa). *Cf.* Cāṇakya addressing Candragupta mostly as Vṛṣala in Mudrā.

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A minister is to be addressed by Brahmins as "Councillor" (*amātya*) or "minister" (*saciva*),[1] and by other persons, inferior to them (*i.e.* Brahmins) he [is] always [to be addressed] as "sir" (*ārya*).[2]

• ADDRESSING THE EQUALS •

समैः संभाषणं कार्यं येन नाम्ना तु संज्ञितः। हीनैः [1]सपरिहारं तु नाम्ना संभाष्य उत्तमः॥ 8॥

samaiḥ saṁbhāṣaṇaṁ kāryaṁ yena nāmnā tu saṁjñitaḥ / hīnaiḥ saparihāraṁ tu nāmnā saṁbhāṣya uttamaḥ //

One is to accost one's equals by the name with which they are styled.[3]

• PRIVILEGED INFERIORS ADDRESSING SUPERIORS •

A superior person may however be addressed (or referred to) be name by inferior persons when the latter are privileged to do go.[4]

• ADDRESSING EMPLOYEES, ARTISANS AND ARTISTS •

नियोगाधिकृता [2]ये तु पुरुषा योषितस्तथा। [3]कारुकाः शिल्पिनश्चैव संभाष्यास्ते तथैव हि॥ 9॥

niyogādhikṛtā ye tu puruṣā yoṣitastathā / kārukāḥ śilpinaścaiva saṁbhāṣyāste tathaiva hi //

Men and women in one's employment[5] and artisans and artists[6] are to be addressed as such (*i.e.* according to their status).[7]

• ADDRESSING PERSONS OF RESPECT •

मान्यो[4] भावेति वक्तव्यो किञ्चिदूनस्तु [5]मारिषः। समानो[6] हि वयस्येति [7]हंहो हण्डे इति वाऽधमः॥ 10॥

mānyo bhāveti vaktavyo kiñcidūnastu māriṣaḥ / samāno hi vayasyeti haṁho haṇḍe iti vā'dhamaḥ //

8-10 (B.XVII. 65-75; C. 1-11). 1. B. Ag. सपरिवारं, Ag. also सपरिहासं. 2. B. श्चैव. 3. C. कारकाः. 4. C. मान्यो. 5. B. मार्षकः. 6. B. ०हथ. 7. B. हंहो इण्डेति. C. हो हं वा.

1. Cf. XXXIV. 82-83. No example of this rule seems to be available in any extant drama. See note 2 below.
2. Ex. The door-keeper (*pratihārī*) addressing Yaugandharāyaṇa (Pratijñā, I). But curiously enough Rākṣasa has been addressed not as 'Ārya' but as 'Amātya' (counciller) by the door-keeper, and by this friend Virādhagupta too he is addressed likewise (Mudrā, II).
3. Ex. Cāṇakya addressing Rākṣasa and *vice versa* (Mudrā, VII).
4. Ex. Haṃsaka referring to Yaugandharāyaṇa before the latter. (Pratijñā. 1, 13, 14). See above note I.
5. Yaugandharāyaṇa addressing Śālaka by name (Pratijñā. I. 2. 4) and the hero Cārudatta addressing the maid-servant Radanīkā (Cāru, I. 21.15).
6. Ag. Explains *kāruka and śilpi* as follows : artisans (*kāruka)* are those that build *stūpas* and the like objects, artists are painters and the like.
7. Ex. The king addressing Haradatta, one of the teachers of dramatic art (Mālavi, II, 12. 4).

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A respected person is to be addressed as 'honoured sir' (*bhāva*), and a person slightly less so, as "comrade (*mārṣaka* or *mārṣa*).[1]

• ADDRESSING PERSONS OF EQUAL STATUS •

A person of equal status should be addressed as 'brother' (*vayasya*)[2] and a low person as 'hey man' (*haṃ-bo*).[3]

• THE CHARIOTEER ADDRESSING THE CHARIOT-RIDER •

आयुष्मन्निति वाच्यस्तु रथी सूतेन सर्वदा। [1]तपस्वी च प्रशान्तश्च साधो इति हि शब्द्यते।। 11।।

āyuṣmanniti vācyastu rathī sūtena sarvadā / tapasvī ca praśāntaśca sādho iti hi śabdyate //

The chariot-rider should always be addressed by the charioteer as "long-lived one" (*āyuṣman*).[4]

• ADDRESSING AN ASCETIC OR A PERSON WITH BEATITUDE •

An ascetic or a person who has attained beatitude (*praśānta*) is to be addressed as "blessed one" (*sādho*).[5]

• ADDRESSING PRINCES •

स्वामीति युवराजस्तु कुमारो भर्तृदारकः। सौम्य भद्रमुखेत्येवं हेपूर्वं चाधमं वदेत्।। 12।।

svāmīti yuvarājastu kumāro bhartṛdārakaḥ / saumya bhadramukhetyevaṁ hepūrvaṁ cādhamaṁ vadet //

The crown-prince is to be addressed as "sire" (*svāmin*),[6] and other princes as "young master" (*bhartṛdāraka*).[7]

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11 (B.XVII. 65-75; C. 1-11). 12 (B.XVII. 76-78; c. 12-14). 1. B. तपस्वीति.

1. Ex. *pāripārśvika* addressing *sūtradhāra* as *bhāva*, and *sūtra°* addressing *pāripārśvika* as *mārṣa* (Abhi. I. 1. 6, 8). Śākara once addressing *viṭa* as *bhva* and next time as *māliśa* (*mārisa*) in Cāru. I, 17, 3; 26. 3). The word *mārṣaka* does not seem to occur any extant drama while *mārisa* very often. See Uttara. (I. 4.7) and Mālavi (I. 1. 3).
2. Ex. Siddhārthaka and Samiddhārthaka addressing each other (Mudrā. VI, 2. 14, 16).
3. Ex. Cāṇakya's spy addressing his disciple as *haṃ-ho bambhaṇa*, (Mudrā, I. 18.4).
4. Ex. Duṣyanta's charioteer addressing him (Śak. 1).
5. Ex. Duṣyanta's priest addressing the two disciples of Kāśyapa (Kaṇva) and Gautamī *tapasvinaḥ* (Śak. V. II. 6).
   The word *sādhu* as a form of address does not seem to occur in any extant drama.
6. No example of this rule seems to be available in any extant drama. On the other hand *svāmin* is very often used in addressing a king. Ex. Yaugandharāyaṇa addressing the king Udayana (Svapna. VI, 17. 1). Kauñjāyana and Bhūtika addressing the king Kuntibhoja (Avi. I. 5.3; 8.5). On the use of the word *svāmin* in inscriptions see Sylvain Lévi, Journal Asiatique, Ser. 9. XIX. 95ff. 1. Ant. Vol. XXXIII, p. 163. Sitā's maid address Rāma as *bhaṭṭā* (Pratimā, I. 9.2). The door-keeper (*pratihari*) refers to the crows prince Rāma as *bhaṭṭidārasa rāmassa* (Pratimā, I.2.9).
7. The word has been used with reference to the crown prince in Pratimā. (*loc. cit.* 1). In referring to other princes playwrights use the word *kumāra*. In Pratimā. (III. 14. 12) Bharata has been addressed with this term. In Mudrā. (IV. 12.5) Malayaketu has been addressed similarly. Avimāraka, the lover of Kuraṅgi is addressed as *bhaṭṭidārā* by her maid (Avi. III, 17.2)

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• ADRESSING INFERIOR PERSONS •

Inferior persons are to be addressed as "pleasing one" (*saumya*),[1] "auspicious-looking one" (*bhadra-mukha*)[2] and such terms should be preceded by 'O' (*he*).

• ADDRESSING PERSONS BY THEIR OCCUPATION OR BIRTH •

यद्यस्य कर्म शिल्पं वा विद्या वा जातिरेव वा। स तेन नाम्ना संभाष्यो नाटकादौ प्रयोक्तृभिः॥ 13॥

yadyasya karma śilpaṁ vā vidyā vā jātireva vā/ sa tena nāmnā saṁbhāṣyo nāṭakādau prayoktṛbhiḥ//

In a play a person is to be addressed by a term appropriate to his birth or to the vocation, art or learning practised by him.[3]

• ADDRESSING A SON OR A DISCIPLE •

वत्स पुत्रक तातेति नाम्ना गोत्रेण वा पुनः। वाच्यः शिष्यः सुतो वाऽथ पित्रा वा [1]गुरुणाऽथवा॥ 14॥

vatsa putraka tāteti nāmnā gotreṇa vā punaḥ/ vācyaḥ śiṣyaḥ suto vā'tha pitrā vā guruṇā'thavā//

A disciple or a son is to be addressed by the guru or the father as "child" (*vasta*),[4] "son" (*putraka*),[5] "father" (*tāta*),[6] or by his own name or clan-name (*gotra*).[7]

• ADDRESSING BUDDHIST AND JAIN MONKS •

संभाष्याः शाक्यनिर्ग्रन्था [2]भदन्तेति प्रयोक्तृभिः। [3]आमन्त्रणैस्तु पाषण्डाः [4]शेषाः स्वसमयाश्रितैः॥ 15॥

saṁbhāṣyāḥ śākyanirgranthā bhadanteti prayoktṛbhiḥ/ āmantraṇaistu pāṣaṇḍāḥ śeṣāḥ svasamayāśritaiḥ//

13-14 (B.XVII. 76-78; c. 12-14). 15 (B.XVII. 79-91a; C. 15-27a). 1. B. गुरूणापि वा. 2. BG. भद्रं ते. 3. C. आमन्त्रणेषु. 4. C. शेषास्तु समयाश्रितैः.

1. This use of the term *saumya* does not seem to occur in extant dramas, and *bhadra* appears to have taken its place, *e.g.* Bharata addressing the messenger (*bhaṭa*) in Pratimā (III. 4.2). Duṣyanta addresses his chief of the army (*senāpati*) Similarly (Śak. II. 3-5.4).
2. Ex. Rākṣasa's spy (*puruṣa*) addressing his door-keeper (Mudrā. IV. 8.2). In Abhi, (VI. 31.1) Agni (god of fire) addresses Rāma as *bhadramukha* though earlier, (VI. 26. 7) he says : *na me namaskāraṃ kartum arhati deveśaḥ.* The Jester addresses the *caṇḍālas* as *bho bhaddamuha* (Mṛcch. X, 23.3). The Māgadha prince is addressed as *bhaddamukha* by the female ascetic in Svapna 1.7.20. For the use of *bhadramukha* in inscriptions see Select Inscriptions, no. 72. See also Keith, Skt. Drama, p. 69.
3. Not many examples of this rule seem to be available in any extant drama. In Mṛcch. (X. 20.1) Cārudatta's son addressing the Caṇḍālas as *are caṇḍālā* may be an example of this.
4. Ex. The Sauvīra king addressing Avimāraka (AVi. VI. 17.4). Cf. Droṇa addressing Duryodhana (Pañca. 1.22.3).
5. Ex. The form *putraka* does not seem to occur in any extant play. Droṇa addressing Duryodhana as *putra* (Pañca I. 23.3). Duryodhana addressing his son similarly (Uru. I. 42. 3).
6. No. example of this seems to be available in any extant drama.
7. Ex. Vāh addressing Aṅgada by name (Abhi. 1. 25.2) Kāśyapa (Kaṇva) addressing Sarngarava by name (Śak. IV. 16. 1). Instances of a son or a disciple addressed by clan-name (*gotra*) do not seem to occur is any extant drama.

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Buddhist and Jain (*nirgrantha*) monks are to be addressed as "blassed sir" (*bhadanta*).[1]

• ADDRESSING PERSONS OF OTHER SECTS •

Persons of other sects[2] are to be addressed by terms enjoyned by their own rules.[3]

• PEOPLE ADDRESSING THE KING •

देवेति नृपतिर्वाच्यो भृत्यैः प्रकृतिभिस्तथा। भट्टेति सार्वभौमस्तु नित्यं परिजनेन हि।। 16।।
deveti nṛpatirvācyo bhṛtyaiḥ prakṛtibhistathā / bhaṭṭeti sārvabhaumastu nityaṁ parijanena hi //

The king is to be addressed by his servants as well as his subjects as 'lord' (*deva*),[4] but when he is an overlord [of other kings] he is always [to be addressed] by his servants as "sire" (*bhaṭṭā*).[5]

• SAGES AND OTHERS ADDRESSING THE KING •

राजन्नित्यृषिभिर्वाच्यः ह्यपत्यप्रत्ययेन वा। वयस्य राजन्निति वा भवेद्वाच्यो महीपतिः।। 17।।
विदूषकेन राज्ञी च [1]चटी च भवतीत्यपि। नाम्ना वयस्येत्यपि वा राज्ञा वाच्यो विदूषकः।। 18।।
rājannityṛṣibhirvācyaḥ hyapatyapratyayena vā / vayasya rājanniti vā bhavedvācyo mahīpatiḥ // vidūṣakena rājñī ca caṭī ca bhavatītyapi / nāmnā vayasyetyapi vā rājñā vācyo vidūṣakaḥ //

The king is to be addressed by sages (*ṛṣi*) as "king" (*rājan*)[6] or by the patronymic term.[7]

• A JESTER ADDRESSING THE KING •

And he should be addressed as "friend" (*vayasya*)[8] or "king" (*rājan*)[9] by the Jester.

16-18 (B.XVII. 79-91a; C. 15-27a). 1. C. चेट्या च.

1. Ex. Kṣapaṇaka addressed by Rākṣasa and Siddhārthaka as *bhadanta* (Mudrā, IV. 18. 2; V. 2. 1). A Buddhist monk is very rarely met with in extant dramas. Aśvaghoṣa's drama included such a character, but one cannot say from the fragments how he was addressed. (See Keith, Skt. Dr. p. 82).
2. According to Ag. one is to understand by other sets' Pāśupatas and the like.
3. An example of such a rule is a term like *bhāpuṣan* or *bhāsarvajña* used in addressing Pāśupta teacher (Ag.).
4. Ex. Teh Kañcukin addressing the king (Mudrā. III. 10.3). Gaṇadāsa addressing the king (Mālavi. I. 12.8). Vibhīṣaṇa refers to Rāma as *deva* (Abhi. VI. 20.3) when he is not yet a king; besides this the same Vibhīṣaṇa addresses Rāvaṇa as *mahārāja* (Abhi. III, 15.1). See also 12 note 1.
5. Ex. *Yavanikā* addressing the king Duṣyanta (Śak. VI. 24.10). But in Bāla. (III. 3.1). The cowherds address Saṅkaraṣaṇa as *bhaṭṭā*, and Nandagopa too addresses Vāsudeva likewise (Bāla. I.19-30).
6. Ex. Bhagavān (Yudhiṣṭhira) addressing the king Virāṭa (Pañca, II, 14.2).
7. No ex. of this seems to occur in extant dramas. Nārada addresses the two kings simply as Kuntibhoja and Sauvīrarāja in Avi. (VI. 20, 8. 12).
8. Ex. The Jester in Śak. *(II. 2. 1) and Mālavi. (V. 3. 18).
9. No example of this seems to occur in any extant drama. In Ratnā. (I. 16. 35) the Jester once addresses the king as *bhaṭṭā*.

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• A JESTER ADDRESSING THE QUEEN AND HER MAIDS •

The queen and her maids are to be addressed by him as "lady" (*bhavati*).[1]

• A KING ADDRESSING THE JESTER •

The Jester is to be addressed by the king by his name or as "friend" (*vayasya*).[2]

• WOMEN ADDRESSING THEIR HUSBAND •

सर्वस्त्रीभिः पतिर्वाच्यः आर्यपुत्रेति यौवने। अन्यदा पुनरार्येति [1]वाच्यो राज्ञयापि भूपतिः।। 19।।

sarvastrībhiḥ patirvācyaḥ āryaputreti yauvane / anyadā punarāryeti vācyo rājñayāpi bhūpatiḥ //

By all women in their youth the husband should be addressed as a "noble one's son" (*ārya-puta*);[3] but in other cases, the husband is to be addressed simply as "noble one" (*ārya*),[4] and in case of his being a king he may be addressed as "great king" (*mahārāja*)[5] also.

• ADDRESSING THE ELDER AND THE YOUNGER BROTHERS •

आर्येति पूर्वजो भ्राता वाच्यः पुत्र इवानुजः[2]। पुरुषाभाषणं ह्येवं नाट्ये कार्यं प्रयोक्तृभिः।। 20।।

āryeti pūrvajo bhrātā vācyaḥ putra ivānujaḥ / puruṣābhāṣaṇaṁ hyevaṁ nāṭye kāryaṁ prayoktṛbhiḥ //

The elder brother should be addressed as "noble one" (*ārya*)[6] and the younger brother like one's son.[7]

These are the modes of address to be used to male characters in a play.

• MODES OF ADDRESSING WOMEN •

[3]पुनस्त्रीणां च वक्ष्यामि संभाषां नाटकाश्रयाम्। तपस्विन्यो देवताश्च वाच्या भगवतीति च।। 21।।

punastrīṇāṁ ca vakṣyāmi saṁbhāṣāṁ nāṭakāśrayām / tapasvinyo devatāśca vācyā bhagavatīti ca //

I shall now speak of the modes of address to be used female characters in a play.

19-21 (B.XVII. 79-91a; C. 15-27a). 1. B. महाराजेति भूपतिः. 2. B. adds योषिद्भिरथ काम्येति राजपुत्रेति योधनैः. 3. B. पुनः स्त्रीणां प्रवक्ष्यामि यथाभाष्यास्तु नाटके.

1. *bhavati* in the Jester's speech would be *bhodi*. Ex. The Jester addressing the queen's maid in Svapna, (IV, o, 28) also addressing the queen (Mālavi, IV, 4. 23). and addressing the queen's maid Susaṃgatā (Ratnā, IV. 0. 30).
2. Examples are easily available. See Svapna, Śak. Vikram, etc. The Jester is addressed also as *sakhe*. See Mālavi. (IV. I. i. and Vikram, II. 18. 11. etc.) and as *bhadra* (VIkram. II. 18. 15).
3. Exampels are easily procurable, See Śak. Mālavi, Svapna etc.
4. Ex. *Naṭī* in the prologue (*pratāvanā*) addressing the *sūtradhāra* ehr husband (Cāru. and Mudrā).
5. Ex. Gāndhārī addressing Dhṛtarāṣṭra (Ūru. I. 38.2). Urvaśī refers to the king likewise (Vikram, IV. 39.2).
6. Ex. Lakṣmaṇa addressing Rāma (Pratimā I. 21.2). Sahadeva addressing Bhīma (Veṇī. I. 19.12).
7. Usual from in such a case is *vatsa;* but the younger brother is also sometiems differently addressed, e.g. by name of the mother, as Saumitre, (Pratimā, I. 21.1), Kaikeyīmātaḥ, (*ibid.*, IV. 2.21), See above 14 and 4

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• ADDRESSING FEMALE ASCETICS AND GODDESSES •

Female ascetics and goddesses are to be addressed as "holy lady" (*bhagavatī*).[1]

• ADDRESSING WIVES OF SENIOR PERSONS, AND ELDERLY LADIES •

गुरुभार्या च वक्तव्या स्थानीया भवतीति च। गम्या भद्रेति वक्तव्या [1]वृद्धाम्बेति च नाटके॥ 22॥

gurubhāryā ca vaktavyā sthānīyā bhavatīti ca/ gamyā bhadreti vaktavyā vṛddhāmbeti ca nāṭake//

Wives of respectable seniors, and of king's officers (*sthānīyā*) are to be addressed as "lady" (*bhavatī*).[2]

• ADDRESSING AN ACCESSIBLE WOMEN AND AN OLD LADY •

An accessible women (*gamyā*)[3] is to be addressed as "gentle-woman" (*bhadre*)[4] and an old lady as "mother" (*amba*).[5]

• ADDRESSING A KING'S WIVES •

राजपत्न्यश्च संभाष्या सर्वाः परिजनेन तु[2]। भट्टिनी स्वामिनी देवी [3]इत्येवं नाटके बुधैः॥ 23॥

rājapatnyaśca saṁbhāṣyā sarvāḥ parijanena tu / bhaṭṭinī svāminī devī ityevaṁ nāṭake budhaiḥ//

In a play king's wives are to be addressed by their servants and attendants as "mistress" (*bhaṭṭinī*), "madam" (*svāminī*)[6] and "lady" (*devī*).[7]

देवीति महिषी वाच्या राज्ञा परिजनेन च। भोगिन्य [4]परिशिष्टास्तु स्वामिन्य इति वा पुनः॥ 24॥

devīti mahiṣī vācyā rājñā parijanena ca/ bhoginya pariśiṣṭāstu svāminya iti vā punaḥ//

[Of these]. The term "lady" (*devī*)[8] should be applied to the chief queen (*mahiṣī*) by her servants as well as by the king. The remaining [wives of the king][9] may be addressed [simply] as "madam" (*svāminī*).[10]

22-24 (B.XVII. 79-91a; C. 15-27a). 1. C. वृद्धा वाच्येति. 2. B. व. 3. B. ०त्येवं वै नाटके बुधैः. 4. C. इति शेषास्तु.

1. The king addressing the *privrājikā* (Mālavi. I. 14.2); the Kañcukin addressing the female asceteic (*tāpasi*) in Vikram. (V. 9.2).
2. Ex. Sumantra addressing the widowed wives of Daśaratha as *bhavatyaḥ* (Pratimā, III. 12.2). The Kañcukin addressing the Pratiharī in Svapna. (VI. 0. 6).
3. *gamyā*—not within the prohibited degree fo sexual relationship.
4. Ex. Avimāraka addressing Kuraṅgikā (Avi. III. 19. 0). Duṣyanta addressing Priyaṃvadā (Śak. I. 22.6). But the king addresses Citralekhā as *bhadramuhki* (Vikram. II. 15.9) as well as *bhadre* (*ibid.* III. 15. o).
5. Ex. The king, Urvaśī and their son addressing the female ascetic. (Vikram. V. 12. 3, 5, 18).
6. Ex. (i) *bhaṭṭiṇi*, Nipuṇika addressing the queen (Vikram. II, 19, 19); Kañcanamālā addressing the queen (Ratnā I. 18.11). But in Pratimā (I. 5.4) the maid (*ceṭī*) addresses Sītā who is not yet a queen, as *bhaṭṭiṇi*, (ii) *Svāmiṇi* as a term of address to the queen does not seem to occur in any extant drama.
7. Ex. The maid (*ceṭī*) addressing the queen Bhānumatī (Veṇī. II, 2.14).
8. See above p. no. 616 foot note 7. For an example of king addressing the queen as *devi* see Pratijñā, II, 10.12.
9. The term *bhogini* meant those who were merely an object of enjoyment, *i.e.*, those who were not *dharma-patnis* (wives elligible to take part in religeous rites).
10. No. example of *svāmini* being used in addressing such a wife seems to occur in any extant drama. In Mālavi, IV. 17.8 Nipuṇikā addressing Irāvati the second wife of Agnimitra uses the term *bhaṭṭiṇi*.

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• ADDRESSING UNMARRIED PRINCESSES •

[1]कुमार्यश्चैव वक्तव्याः प्रेष्याभिर्भर्तृदारिकाः। स्वसेति भगिनी वाच्या [2]ज्येष्ठा वत्सेति चानुजा॥ 25॥

kumāryaścaiv vaktavyāḥ preṣyābhirbhartṛdārikāḥ / svaseti bhaginī vācyā jyeṣṭhā vatseti cānujā //

Unmarried princesses are to be addressed by their handmaids as "young mistress" (*bhartṛ-dārikā*).[1]

• ADDRESSING A SISTER •

An elder sister is to be addressed as "sister" (*bhaginī*)[2] and an younger sister as 'child' (*vaste*).[3]

• ADDRESSING A BRAHMINS LADY, A NUN OR A FEMALE ASCETIC •

ब्राह्मण्यार्येति वक्तव्या लिङ्गस्था व्रतिनी च या। पत्नी चार्येति संभाष्या पितुर्नाम्ना सुतस्य वा॥ 26॥

brāhmaṇyāryeti vaktavyā liṅgasthā vratinī ca yā / patnī cāryeti saṁbhāṣyā piturnāmnā sutasya vā //

A Brahmin lady, a nun (*liṅgasthā*) or a female ascetic (*vratinī*) is to be addressed as "noble lady" (*ārye*).[4]

• ADDRESSING ONE'S WIFE •

A wife is to be addressed as "noble lady" (*ārye*)[5] or by referring to her father's[6] or son's[7] name.

• WOMEN ADDRESSING THEIR EQUALS •

समानाभिस्तथा सख्यो [3]हला भाष्याः परस्परम्। प्रेष्या हञ्जेति वक्तव्या स्त्रिया [4]या तूत्तमा भवेत्॥ 27॥

samānābhistathā sakhyo halā bhāṣyāḥ parasparam / preṣyā hañjeti vaktavyā striyā yā tūttamā bhavet //

Woman friends among their equals are to be accosted by one another with the word "hallo" (*halā*).[8]

25-27 (B.XVII. 79-91a; C. 15-27a). 1. C. om. this hem. 2. B. वत्सेति च यवीयसी. 3. B. हलेति स्यात् परस्परम्. 4. B. यत्तूत्तमा भवेत्.

1. Ex. The maid (*cēṭī*) addressing Padmāvatī (Svapna, I. 15.11) and Kuraṅgī (Avi. III, 0. 45).
2. This mode of address does not seem to occur in any extant drama. *cf.* Karp. I, p. 18.
3. Ex. Yaugandharāyaṇa in the role of an elder brother addresses the queen who is playing the roel of his younger sister as *vatse* (Pratijñā, I, 9. 11).
4. No ex. of this rule seems to be available in any extant drama. Parivrājikā in Mālavi (I) and the female ascetic in Vikram. (V) could have been addresses as *ārye* instead of as *bhagavati*. In Madhyama. Ghaṭokaca addresses the wife of the Brahmin as *bhavati*.
5. Ex. *Sūtradhāra* addressing his wife (Mṛcch. I Malati. I)
6. *e.g.* Māṭharaputri (Māṭhara's daughter (Ag.) No example seems to ocur in any extant drama.
7. *eg.* Somaśarma-janani (Somaśarman's mother) Ag. No example seems to occur in any extant drama.
8. For ex. see Śak. Vikram, etc.

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• ADDRESSING A HANDMAID •

By a superior woman a handmaid (*preṣyā*) is to be accosted with the word "hey child" (*haṃ-je*).[1]

• ADDRESSING A COURTEZAN •

अज्जुकेति [1]भवेद्वेश्या वाच्या परिजनेन तु। [2]या त्वत्र वृद्धा सा त्वत्ता भाष्या [3]परिजनेन च॥ 28॥

ajjuketi bhavedveśyā vācyā parijanena tu/ yā tvatra vṛddhā sā tvattā bhāṣyā parijanena ca//

A courtezan is to be addressed by her attendants as Ajjukā,[2] and when she is an old woman she is to be addressed by other characters in a play as Attā.[3]

• ADDRESSING WIFE IN LOVE-MAKING •

प्रियेति भार्या शृङ्गारे वाच्या राज्ञेतरेण वा। पुरोधःसार्थवाहानां[4] भार्यास्त्वार्येति [5]नित्यशः॥ 29॥

priyeti bhāryā śṛṅgāre vācyā rājñetareṇa vā/ purodhaḥsārthavāhānāṁ bhāryāstvāryeti nityaśaḥ//

In love-making the wife may be accosted as "may dear" (*priye*)[4] by all except the king. But priets' and merchants, wives are always to be addressed as "noble lady" (*ārye*).[5]

• GIVING NAMES TO DIFFERENT CHARACTERS IN A PLAY •

[6]तल्लिङ्गस्थानि नामानि कार्याणि कविभिर्द्विजाः[7]। औत्पत्तिकानि यानि [8]स्युर्न प्रख्यातानि नाटके॥ 30॥

talliṅgasthāni nāmāni kāryāṇi kavibhirdvijāḥ/ autpattikāni yāni syurna prakhyātāni nāṭake//

The playwrights should always assign significant names [to characters] which are not well-known and which have been created [by them].[6]

• NAME OR BRAHMINS AND KṢATRIYAS •

[9]ब्रह्मक्षत्रस्य नामानि गोत्रकर्मानुरूपतः। काव्ये कार्याणि कविभिः शर्मवर्मकृतानि च॥ 31॥

28-30 (B.XVII. 92b-95a; C.27b-30a). 31 (B.XVII. 95-102, C.30b-37a). 1. B. च वक्तव्या वेश्या परिजनेन च. 2. B. अत्तेति गणिकामाता वाच्या परिजनेन हि. 3. C. नाट्यजनेन. 4. C. नार्य०. 5. B.C. सर्वदा, we with Bbh. 6. B. तल्लिङ्गार्थानि. 7. B. सदा for द्विजाः. 8. B. स्युरप्रख्यातानि. 9. C. ब्राह्म०.

1. Ex. Sitā addressing her maid (Pratimā, I. 4. 21), Irāvatī addressing Nipuṇikā (Mālavi. III. 14.1).
2. Ex. the heterae (*gaṇikā*) addressed by her maid (Cāru. II. 0. 6). The word *ajjukā* (**āryakā*, OIA) "madam" afterwards came to mean 'heterae' as in the title of the Prahasana Bhagavadajjukīyam by Baudhāyana Kavi.
3. No example of this seems to be available in any extant drama. But the word occurs in the form of *attiā* in Mṛcch. (IV. 30).
4. Śakuntalā is addressed as *priye* by Duṣyanta (Śak. VII. 20. 6), but the occasion is strictly not one of love-making (*śṛṅgāra*). Udayana while lamenting for Vāsavadattā says *Hā priye, hā priya-śiṣye* etc. (Svapna, I. 12.53).
5. No example seems to be available in any extant drama.
6. No example of such names seems to occur in any extant drama.

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brahmakṣatrasya nāmāni gotrakarmānurūpataḥ/ kāvye kāryāṇi kavibhiḥ śarmavarmakṛtāni ca//

Of these, Brahmins and Kṣatriyas in a play should, be given, according to their clan or profession, names ending in *śarman* or *varman.*[1]

• NAMING MERCHANTS AND WARRIORS •

दत्तप्रायाणि नामानि [1]वणिजां तु प्रयोजयेत्[2]। शौर्योदात्तानि नामानि तथा शूरेषु योजयेत्।। 32।।

dattaprāyāṇi nāmāni vaṇijāṁ tu prayojayet /śauryodāttāni nāmāni tathā śūreṣu yojayet//

The names of merchants[2] should end in *datta.*[3]

To warriors should be given names indicating much valour.[4]

• NAMING KING'S WIVES, AND COURTEZANS •

विजयार्थानि नामानि [3]राजस्त्रीणां तु नित्यशः। दत्ता मित्रा च [4]सेनेति वेश्यानामानि [5]योजयेत्।। 33।।

vijayāthārāni nāmāni rājastrīṇāṁ tu nityaśāḥ / dattā mitrā ca seneti veśyānāmāni yojayet//

The king's wives should be given names [which are connected] with the idea of victory (*vijaya).*[5]

Names of courtezans should end in *dattā,*[6] *mitrā*[7] and *senā*[8].

• NAMING ERRAND-BODYS HAND-MAIDS AND MENIALS •

नानाकुसुमनामानः प्रेष्याः कार्यास्तु नाटके। मङ्गलार्थानि नामानि चेटानामपि कारयेत्।। 34।।

nānākusumanāmānaḥ preṣyāḥ kāryāstu nāṭake/ maṅgalārthāni nāmāni ceṭānāmapi kārayet//

In a play errand-bodys hand-maids should be given the names of various flowers.[9]

Names of menials should bear the meaning of auspiciousness.[10]

32-34 (B.XVII. 95-102, C.30b-37a). 1. C. ०न्तु प्रयोजयेत्. 2. B. adds कापालिकास्तु घण्टान्तनामानः समुदाहृताः. 3. C. राज्ञां स्त्रीणाञ्च कारयेत्. 4. B. सेना च. 5. C. कारयेत्.

1. No example of such names seems to occur in extant drama.
2. Ex. Cārudatta the hero of Bhāsa's play of the same name.
3. B. reads after this one additional hemistich which in translation is as follows : 'The name of Kāpālikas should end in *ghaṇṭa.*' The interpolator had evidently Bhavabhūti's Aghoraghaṇṭa (Mālati) in mind.
4. Ex. Virasena in Mālavi. (I. 8. 1).
5. No. example of this seems to occur in any extant drama.
6. No example seems to occur in any old drama. And the name Vāsavadattā for the queen in several dramas seems to be a clear violation of the rule (See Svapna, Rantā, etc.).
7. No example seems to occur in any old drama. But Aśoka's daughter was named Saṁghamittā.
8. Ex. Vasantasenā in Bhāsa's Cāru and Sudraka's Mṛcch.
9. Nalinikā in Avi. (II) and Padminikā in Svpna (V) seems to be rare examples of this.
10. Ex. Jayasena the servant (*bhaṭa*) of the king (Avi. I).

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• NAMING SUPERIOR PERSONS •

गम्भीरार्थानि नामानि [1]योजयेदुत्तमेषु च। यस्मान्नामानुसदृशं कर्म तेषां भविष्यति।। 35।।
gambhīrāthārāni nāmāni yojayeduttameṣu ca/ yasmānnāmānusadṛśaṁ karma teṣāṁ bhaviṣyati//

To superior persons should be given names of deep significance so that their deeds may be in harmony with such names.[1]

• NAMING OTHER PERSONS •

जातिचेष्टानुरूपाणि शेषाणामपि [2]योजयेत्। नामानि पुरुषाणां तु स्त्रीणां चोक्तानि तत्त्वतः।। 36।।
jāticeṣṭānurūpāṇi śeṣāṇāmapi yojayet/ nāmāni puruṣāṇāṁ tu strīṇāṁ coktāni tattvataḥ//

The rest of persons[2] should be given names suitable to their birth and profession.

Names [that are to be given] to men and woman [in a play] have been properly described [by me].

एवं [3]नामविधानं तु कर्तव्यं कविभिस्त्वथ।
evaṁ nāmavidhānaṁ tu kartavyaṁ kavibhistvatha/

Names in a play should always be made in this manner by the playwright.

एवं भाषाविधानानि ज्ञात्वा [4]सर्वमशेषतः।। 37।। ततः पाठ्य प्रयुञ्जीत षडलङ्कारसंयुतम्।
evaṁ bhāṣāvidhānāni jñātvā sarvamaśeṣataḥ// tataḥ pāṭhya prayuñjīta ṣaḍalaṅkārasaṁyutam/

After knowing exhaustively everything about the rules of language in a drama, one should practise Recitation which is to have six Alaṃkāras.

• QUALITIES OF RECITATION •

पाठ्यगुणानिदानीं वक्ष्यामः। तद्यथा सप्त स्वरा, त्रीणि स्थानानि, चत्वारो वर्णाः, द्विविधा काकुः, षडलङ्काराः, षडङ्गानि। तेषामिदानीं [5]लक्षणान्यभिव्याख्यास्यामः। तत्र सप्त स्वराः षड्जर्षभगान्धार-मध्यमपञ्चमधैवतनिषादाः। एते रसेषूपपाद्याः। यथा–

I shall now describe the qualities of Recitation. In it there are seven notes, three voice-registers, four Varṇas (*lit.* manner of uttering notes), two ways of intonation (*kāku*), six Alaṃkāras and six limbs (*aṅga*). I shall now explain their characteristics.

The seven notes are : Ṣadja, Ṛṣabha, Gāndhāra, Madhyama, Pañcama, Dhaivata and Niṣāda. These are to be used in different Sentiments.

35-37 (B.XVII. 95-102, C.30b-37a). 38 (B.XVII. 103; C. 37b-38a). 1. B. ह्युत्तमानां प्रयोजयेत्. 2. C. कारयेत्. 3. C. नामाभिधानं. 4. B. कर्माण्यशेषतः. 5. B. लक्षणम्.

1. No example seems to occur in any extant play.
2. Ex. *brahmacārin* (Svapna. I), *Viṭa* (Cāru.) *Devakulika*, and *Sudhākāra* (Pratimā, IV) etc.

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• SEVEN NOTES TO SUIT DIFFERENT SENTIMENTS •

हास्यशृङ्गारयोः कार्यौ स्वरौ मध्यमपञ्चमौ ।। 38 ।।
षड्जर्षभौ तथा चैव [1]वीररौद्राद्भुतेषु तु। गान्धारश्च निषादश्च कर्तव्यौ करुणे रसे ।। 39 ।।
धैवतश्चैव कर्तव्यो बीभत्से सभयानके। त्रीणि स्थानान्युरःकण्ठशिरांसीति [2]भवन्त्यपि।
hāsyaśṛṅgārayoḥ kāyaru svarau madhyamapaccamau // ṣaḍjarṣamau tathā caiva vīraraudrādbhuteṣu tu / gāndhāraśca niṣādaśca kartavyau karuṇe rase // dhaivataścaiva kartavyo bībhatse sabhayānake / trīṇi sthānānyuraḥkaṇṭhaśirāṁsīti bhavantyapi /

In the Comic and the Erotic Sentiments the notes should be made Madhyama and Pañcama. Similarly in the Heroic, the Furious and the Marvellous Sentiments they should be made Ṣaḍja, and Ṛṣabha. In the Pathetic Sentiment the notes should be Gāndhāra and Niṣāda, and in the Odious and the Terrible Sentiments they should be Dhaivata.

• USES OF THE THREE VOI E-REGISTERS •

There are three voice-registers : the chest *(uras)* the throat and the head.

शरीर्यामथ वीणायां त्रिभ्य स्थानेभ्य एव च।। 40 ।। उरसः शिरसः कण्ठात् स्वरः काकुः प्रवर्तते।
śarīryāmatha vīṇāyāṁ tribhya sthānebhya eva ca // urasaḥ śirasaḥ kaṇṭhāt svaraḥ kākuḥ pravartate /

In the human body as well as in the Vīṇā notes and their pitches proceed from the three registers : the chest, the throat and the head.

आभाषणं तु दूरस्थे शिरसा संप्रयोजयेत्।। 41 ।।[3]नातिदूरेऽपि [4]कण्ठेनाप्युरसा चापि पार्श्वतः।
ābhāṣaṇaṁ tu dūrasthe śirasā saṁprayojayet //nātidūre'pi kaṇṭhenāpyurasā cāpi pārśvataḥ /

In calling one who is at a distance, notes proceeding from the head register should be used : but, for calling one who is not at a great distance, notes from the throat register is to be used, while for a person who is by one's side, notes from the chest [will be proper].

उरसोदाहृतं वाक्यं शिरसा दीपयेद् बुधः।। 42 ।। कण्ठेन शमनं कुर्या[5]त्पाठ्ययोगेषु [6]नित्यशः।
urasodāhṛtaṁ vākyaṁ śirasā dīpayed budhaḥ // kaṇṭhena śamanaṁ kuryātpāṭhyayogeṣu nityaśaḥ/

At the time of Recitation, a sentence begun with notes from the chest should be raised to notes of the head register, and at its close it should be brought down to notes of the throat.

• USES OF THE FOUR ACCENTS •

उदात्ताश्चानुदात्तश्च स्वरितः कम्पितस्तथा। वर्णाश्चत्वार एव स्युः पाठ्ययोगे तपोधनाः।। 43 ।।

39-40 (B.XVII. 104-106a; C. 38b-40). 40-43 (B.XVII. 106b-109; C. 40-43). 43 (B.XVII. 106b-109; C. 40-43). 1. B. ०भूतेष्वथ. 2. B. भदत्यपि च. (B. reads the hem. as prose). 3. B. नातिदूरे च. 4. B. कण्ठेन ह्युरसा चैव. 5. B. पाठ्ययोगेषु. 6. B.C. सर्वदा, we with Bbh.

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udāttāścānudāttaśca svaritaḥ kampitastathā / varṇāścatvāra eva syuḥ pāṭhyayoge tapodhanāḥ //

In Recitation the four accents will be : acute (*udātta*), grave (*anudātta*), circumflex (*svarita*) and quivering (*kampita*).

Recitation in circumflex and acute accents in suitable to the Comic and the Erotic Sentiments, acute and quivering accent is suitable to the Heroic, the Furious and the Marvellous Sentiments, while grave, circumflex and quivering accents are appropriate to the Pathetic, the Odious and the Terrible Sentiments.

• TWO WAYS OF INTONATION •

There are two ways intonation, *e.g.* one entailing expectation (*sākāṅkṣa*) and another entailing no expectation (*nirākāṅkṣa*). These relate to the sentence uttered.

तत्र हास्यशृङ्गारयोः [1]स्वरितोदात्तैः, [2]वर्णैः पाठ्यमुपपाद्यम् वीररौद्राद्भुतेषूदात्तकम्पितैरिति,[3] करुणवात्सल्यसभयानकेषूदात्तस्वरितकम्पितैरिति। द्विविधा काकुः साकांक्षा निराकांक्षा चेति वाक्यस्य साकांक्षनिराकांक्षत्वात्।

अनियुक्तार्थकं वाक्यं साकांक्षमिति संज्ञितम्। नियुक्तार्थं तु यद्वाक्यं निराकांक्षं तदुच्यते।। 44।।
aniyuktārthakaṁ vākyaṁ sākāṁkṣamiti saṁjñitam / niyuktārthaṁ tu yadvākyaṁ nirākāṁkṣaṁ taducyate //

A sentence which has not completely expressed its [intended] meaning, is said to be entailing an expectation, and a sentence which has completely expressed such a sense, is said to be entailing no expectation.

Now, entailing an expectation relates to [the utterance of a sentence] of which the meaning has not been completely expressed and which has notes from the throat and chest, and begins with a high pitch and ends in a low pitch (*mandra*) and has not completed its Varṇa or Alaṃkāra.

And, entailing no expectation relates to [the utterance of a sentence] the meaning of which has not been completely expressed and which has notes from the head, and begins with a low pitch (*mandra*) and ends with a high pitch (*tāra*) and has completed its Varṇa and Alaṃkāra.

तत्र साकाङ्क्षं नाम तारादिमन्द्रान्तम् अनियुक्तार्थम् अनिर्यातितवर्णालङ्कारं कण्ठोरःस्थानगतम्, निराकाङ्क्षं नाम नियुक्तार्थं निर्यातितवर्णालङ्कारं शिरःस्थानगतं मंदादितारान्तमिति। अथ षडलङ्काराः–

उच्चो दीप्तश्च मन्द्रश्च नीचो द्रुतविलम्बितौ। पाठ्यस्यैते ह्यलङ्काराः लक्षणञ्च निबोधत।। 45।।
ucco dīptaśca mandraśca nīco drutavilambitau / pāṭhyasyaite hyalaṅkārāḥ lakṣaṇacca nibodhata //

The six Alaṃkāras of the [note in] Recitation are that it may be high (*ucca*),

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44 (B.XVII. 110-111; C. *prose* and 44). 45 (B.XVII. 133; C.45). 1. C. om. वर्णै पाठ्यमुपपाद्यम्. 2. B. कम्पितैरिति. 3. C. adds वर्णैः पाठ्यमुपादयेदिति.

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excited *(dīpta)*, grave *(mandra)*, low *(nīca)*, fast *(druta)*, and slow *(vilambita)*. Now listen about their characteristics.

• USES OF THE SIX ALAṂKĀRAS •

उच्चो नाम शिर:स्थानगतस्तारस्वर:, स च दूरस्थाभाषणविस्मयोत्तरोत्तरसंजल्पदूराह्वानत्रासनाबाधाद्येषु[1]। दीप्तो नाम शिर:स्थानगतस्तारतर:, स चाक्षेपकलहविवादामर्षोत्कुष्टाधर्षणाक्रोधशौर्यदर्पतीक्ष्णरूक्षाभिधाननिर्भर्त्सनाक्रन्दितादिषु[2]। मन्द्रो नाम उर:स्थानगतो[3] निर्वेदग्लानिशङ्काचिन्तौत्सुक्यदैन्यावेगगुह्यार्थवचनव्याधिगाढशस्त्रक्षतमूर्च्छामदादिषु[4]। नीचो नाम उर:स्थानगत मन्द्रतर: [5]स्वभावाभाषणव्यधितप:पथिश्रान्तत्रस्तपतितमूर्च्छितादिषु। द्रुतो नाम [6]कण्ठगत: स च त्वरित: [7]लल्लनमन्मनमदनभयशीतज्वरत्रस्तायस्तागूढकार्यवेदनादिषु[8]। विलम्बितो नाम कण्ठस्थानगत: [9]मन्द्र: [10]शृङ्गारवितर्कितविचारामर्षासूयिताव्यक्तार्थप्रवादलज्जाचिन्तातर्जनविस्मयदोषानुकीर्तनदीर्घरोगनिपीडनादिषु[11]।

The high note proceeds from the head register and is of high pitch *(tāra)*; it is to be used in speaking to anyone at a distance, in rejoinder, confusion, in calling anyone from a distance, in terrifying anyone, in affliction and the like.

The excited note proceeds from the head register and is of extra high pitch *(tāratara)*; it is to be used in reproach, quarrel, discussion, indignation, abusive speech, defiance, anger, valour, pride, sharp and harsh words, rebuke, lamentation and the like.

The grave note proceed from the chest register and is to be used in despondency, weakness, anxiety, impatience, low spiritedness, sickness, deep wound from weapons, fainting, intoxication, communicating secret words and the like.

The low note proceeds from the chest register, but has a very low pitch (*mandra-tara*) sounds; it is to be used in natural speaking, sickness, weariness due to austerities and walking a distance, panic, falling down, fainting and the like.

The fast note proceeds from the throat register, and is swift; it is to used in women's soothing children (*lallana*), refusal of lover's overture *(manmana)*,[1] sexual passion, fear cold fever, panic agitation, distressed and secret acts, pain and the like.

The slow note proceeds from the throat register and is of slightly low pitch; it is to be used in love, deliberation, discrimination, anger, envy, saying something which cannot be expressed adequately, bashfulness, anxiety, threatening, surprise, censuring, prolonged sickness, squeezing and the like. [On this subject] there are the following traditional couplets :

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1. C. त्रासनार्थं वाद्येषु. 2. C. ०निर्भर्त्सनादिषु. 3. C. om. शङ्का after ग्लानि; B. om. आवेग after दैन्य. 4. C. om. गुह्यार्थवचन after मूर्च्छामद. 5. C. ०व्यधितपथि, B. ०व्यधिशमश्रमार्तस्त्रस्त. 6. C. कण्ठगतस्खलित. 7. Ag. C. स्खलितवेल्लन for लल्लनमन्मन, and त्रस्तायस्तात्ययिककार्यवेदना after ज्वर, C. कार्यवेदनासु. 9. B. तनुमन्द्र:. 10. B. add करुण after शृङ्गार. 11. C. दीर्घरोष for दीर्घरोग.

1. On the meaning of *lalla (lallana)* and *manmana* there is no unanimity. We follow Ag.'s *upādhyāya*.

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• TRĀNUVAṀŚYĀḤ ŚLOKĀ BHAVANTI •

अत्रानुवंश्याः श्लोका भवन्ति उत्तरोत्तरसंजल्पे [1]परुषाक्षेपणे तथा। तीक्ष्णरूक्षाभिनयने आवेगे क्रन्दिते तथा॥ 46॥

परोक्षस्य समाह्वाने तर्जने त्रासने तथा। दूरस्थाभाषणे चैव तथा निर्भत्सनेषु च॥ 47॥

भावेष्वेतेषु नित्यं हि [2]नानारससमाश्रयात्। उच्चा दीप्ता द्रुता चैव काकुः कार्या प्रयोक्तृभिः॥ 48॥

uttarottarasaṁjalpe paruṣākṣepaṇe tathā / tīkṣṇarūkṣābhinayane āvege krandite tathā // parokṣasya samāhvāne tarjane trāsane tathā / dūrasthābhāṣaṇe caiva tathā nirbhatsaneṣu ca // bhāveṣveteṣu nityaṁ hi nānārasasamāśrayāt / uccā dīptā drutā caiva kākuḥ kāryā prayoktṛbhiḥ //

To suit various Sentiments the intonation *(kāku)* should always be made high, excited and fast in a rejoinder, confusion, harsh reproach, representing sharpness and roughness, agitation, weeping, challenging one who is not present *(lit.* away from the view) threatening and terrifying [anyone], calling one who is at a distance, and rebuking [anyone].

व्याधिते च ज्वरार्ते च [3]शोके च क्षुत्पिपासिते। नियमस्थे वितर्के च गाढशस्त्रक्षतेषु च॥ 49॥

गुह्यार्थवचने चैव चिन्तायां तपसि स्थिते। मन्द्रा नीचा च कर्तव्या काकुर्नाट्यप्रयोक्तृभिः॥ 50॥

vyādhite ca jvarārte ca śoke ca kṣutpipāsite / niyamasthe vitarke ca gāḍha-śasrakṣateṣu ca // guhyārthavacane caiva cintāyāṁ tapasi sthite / mandrā nīcā ca kartavyā kākurnāṭyaprayoktṛbhiḥ //

Intonation should be made grave and low *(nīca)* in sickness, fever, grief, hunger, thirst, observation os a lasser vow *(niyama)*, deliberation, deep wound from a weapon, communicating confidential words, anxiety and state of austerities.

[4]लल्ले च मन्मने चैव भयार्ते [5]शीतविप्लुते। मन्द्रा द्रुता च कर्तव्या काकुर्नाट्यप्रयोक्तृभिः॥ 51॥

lalle ca manmane caiva bhayārte śītaviplute / mandrā drutā ca kartavyā kākurnāṭyaprayoktṛbhiḥ //

Intonation should be made grave and fast in women's soothing children *(lallana)*, refusal to love's overture *(manmana)*, panic and attack of cold.

[6]दृष्टानष्टानुसरणे [7]इष्टानिष्टश्रुतौ तथा। इष्टार्थाख्यापने चैव [8]चिन्ताध्याने तथैव च॥ 52॥

[9]उन्मादेऽसूयने चैव उपालम्भे तथैव च। अव्यक्तार्थे [10]प्रवादे च [11]कथायोगे तथैव च॥ 53॥

उत्तरोत्तरसंजल्पे कार्येऽतिशयसंयुते। [12]विक्षते व्याधिते त्वङ्गे [13]दुःखे शोके तथैव च॥ 54॥

विस्मयामर्षयोश्चैव हर्षे च परिदेविते। विलम्बिता च दीप्ता च काकुर्मन्द्रा च वै भवेत्॥ 55॥

dṛṣṭānaṣṭānusaraṇe iṣṭāniṣṭaśrutau tathā / iṣṭārthākhyāpane caiva cintādhyāne tathaiva ca // unmāde'sūyane caiva upālambhe tathaiva ca / avyaktārthe pravāde

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46 (B.XVII. 114-115; C. *prose* and 46). 47-48 (B.XVII. 116-117; C. 47-48). 49-50 (B.XVII. 118-119; C. om.). 51-52 (B.XVII. 120-121; C. 49-50). 53-55 (B.XVII. 122-124; C. 51b-53a, 51a, 53b). 1. B. परुषाक्षेपणेषु च. 2. B. नानारससमाश्रया. 3. B. भयार्ते शीतविप्लुते. 4. C. मल्ले च मर्दने. 5. C. चित्तविप्लुतेऽ. 6. C. ०नष्टानुसारेण. 7. B. इष्टानिष्टश्रुते. 8. C. चिन्तयाने. 9. B. उन्मादेऽसूयिते. 10. C. प्रदाते. 11. C. तथालोके. 12. B. विकृते. 13. C. दुःखशोके.

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ca kathāyoge tathaiva ca// uttarottarasaṁjalpe kārye'tiśayasaṁyute / vikṣate vyādhite tvaṅge duḥkhe śoke tathaiva ca// vismayāmarṣayoścaiva harṣe ca paridevite / vilambitā ca dīptā ca kākurmandrā ca vai bhavet //

The intonation should be made slow, excited and of low pitch in following an object lost after being seen, hearing anything untoward about a desired object or a person, communicating something desired, mental deliberation, lunacy, envy, censure, saying something which cannot be adequately expressed [by words], telling stories, rejoinder, confusion, an action involving excess, wounded and diseased limb, misery, grief, surprise, jealous anger, joy and lamentation.

लघ्वक्षरप्रायकृते गुर्वक्षरकृते तथा। उच्चा दीप्ता च कर्तव्या काकुस्तत्र प्रयोक्तृभिः।। 56।।

laghvakṣaraprāyakṛte gurvakṣarakṛte tathā / uccā dīptā ca kartavyā kākustatra prayoktṛbhiḥ //

Grave and slow intonations have been prescribed for words containing pleasant sense and bringing in happiness.

यानि सौम्यार्थयुक्तानि सुखभावकृतानि च। मन्द्रा विलम्बिता चैव तत्र काकुर्विधीयते।। 57।।

yāni saumyārthayuktāni sukhabhāvakṛtāni ca / mandrā vilambitā caiva tatra kākurvidhīyate //

Exited and high intonations have been prescribed for words which express sharpness and roughness. Thus, the Recitation should be made to have different intonations by the producers.

• INTONITION IN DIFFERENT SENTIMENTS •

यानि स्युस्तीक्ष्णरूपाणि दीप्ता चोच्चा च तेष्वऽपि। एवं नानाश्रयोपेतं पाठ्यं योज्यं प्रयोक्तृभिः।। 58।।

हास्यशृङ्गारकरुणेष्विष्टा काकुर्विलम्बिता। वीररौद्राद्भुतेषूच्चा दीप्ता चापि[1] प्रशस्यते।। 59।।

yāni syustīkṣṇarūpāṇi dīptā coccā ca teṣva'pi / evaṁ nānāśrayopetaṁ pāṭhyaṁ yojyaṁ prayoktṛbhiḥ // hāsyaśṛṅgārakaruṇeṣivaṣṭā kākurvilambitā / vīraraudrād-bhuteṣūccā dīptā cāpi praśasyate //

Slow intonation is desired in the Comic, the Frotic, and the Pathetic Sentiment. In the Heroic, the Furious and the Marvellous Sentiments the excited intonation is praised. Fast and slow intonations have been prescribed in the Terrible and the Odious Sentiments. Thus, the intonation should be made to follow the Psychological States (*bhāva*) and the Sentiments.

• SIX LIMBS OF ENUNCIATION •

Now there are six limbs [of enunciation], such as Separation (*viccheda*), Presentation (*arpaṇa*), Closure (*visarga*), Continuity (*anubandha*), Brilliance (*dīpana*) and Calming (*praśamana*). Of these, Separation (*viccheda*) is due to pause (*virāma*). Presentation (*arpaṇa*) means reciting something by filling up

56-57 (B.XVII. 125-126; C. 55-56). 58-59 (B.XVII. 127-128; C. 55-57, b-58a). 1. B. वापि.

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the auditorium with graceful of a sentence. Continuity (*anubandha*) means the absence of separation between words [in a sense group] or not taking breath while uttering them. Brilliance (*dīpana*) means the gradually augmented notes which proceed from the three voice-registers (*sthāna*), and Calming (*praśamana*), means lowering the notes of high pitch without making them discordant.

Now about their uses in connexion with different Sentiments. In the Comic and the Erotic Sentiments the enunciation should include Presentation, Separation, Brilliance and Calming. In the Pathetic Sentiment it should include Brilliance and Calming. In the Heroic, the Furious and the Marvellous Sentiments it should abound in Separation, Calming. Brilliance and Continuity. In the Odious and the Terrible Sentiments it should include Closure and Separation.

All these are to be applied through notes of high, low and medium pitch proceeding [from the three voice-registers] In addressing one at distance, the notes should be made of high pitch from the head; the person addressed being not at a great distance the notes should be made of medium pitch from the throat, and to speak to one at one's side notes should be made of low pitch from the chest. But one should not proceed to the high pitch from the low one, and from the low pitch to the high one. The three kinds of tempo of these notes are to be utilised in different Sentiments. In the Comic and Erotic Sentiments the tempo should be medium, in the Pathetic it should be slow, and in the Heroic, the Furious, the Marvellous, the Odious and Terrible Sentiments it should be quick.

• PAUSE DEFINED •

Now, Pause (*vīrāma*) in connexion with enunciation i due to the completion of sense, and is to depend on the situation (*lit.* practical), and not on metre. Why? Because it is found in practice that there occurs pause even after one, two three or four syllables, *e.g.*

भयानके सबीभत्से दुता नीचा च कीर्तिता। एवं भावरसोपेता [1]काकुर्योज्या प्रयोक्तृभिः॥60॥

bhayānake sabībhatse drutā nīcā ca kīrtitā/ evaṁ bhāvarasopetā kākuryojyā prayoktṛbhiḥ//

अथाङ्गानि[2]। विच्छेदोऽर्पणं विसर्गोऽनुबन्धो दीपनं प्रशमनमिति षडङ्गानि। तत्र विच्छेदो नाम विरामकृतः। अर्पणं नाम [3]लीलावर्णस्वरेणापूरयदिव [4]अङ्गयत्पठ्यते[5]। विसर्गो नाम वाक्यन्यासः। अनुबन्धो नाम [6]पदान्तरेष्वविच्छेदः अनुच्छ्वसनं वा। दीपनं नाम त्रिस्थानशोभि वर्धमानस्वरञ्च[7]। प्रशमनं नाम तारं गतानां [8]स्वराणामवैस्वर्येणावतरणमिति। एषाञ्च रसगतः प्रयोगः। तत्र [9]हास्यशृङ्गार-योरर्पणविच्छेदनदीपनप्रशमनयुक्तं पाठ्यं[10] कार्यं, [11]करुणवीराद्भुतेषु समाकाङ्क्षाविच्छेद-

60 (B.XVII. 129-132; C. 58bc-59). 1. B. काकुः कार्या. 2. B. अथाङ्गानि षट्. 3. B. लीलायमानमधुरवल्गुना स्वरेण पूरयतेव. 4. Mss. रङ्गं. 5. B. adds तदर्पणम्. 6. B. पदान्तरेष्वपि विच्छेदः अनुच्छ्वसनं वा, C. ०ष्वविच्छेदानुच्छ्रसनं वा. 7. B. स्वरञ्चेति. 8. B. स्वराणां प्रशाम्यताम्...णावतारणम्. 9. B. ०रेव आकाङ्क्षायाम्. 10. C. वाक्यं. 11. B. दीपनप्रशमनयुक्तं करुणेविच्छेदप्रशमनदीपनानुबन्धबहुलं वीररौद्राद्भुतेषु विसर्गविच्छेदयुक्तं बीभत्सभयानकयोरिति.

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प्रशमनार्पणदीपनानुबन्धनबहुलं पाठ्यं प्रयोज्यं, बीभत्सभयानकयोर्विच्छेदार्पणयुक्तमिति। सर्वेषामप्येषां [1]मन्द्रमध्यतारव्यवस्थायां त्रिस्थानगतः प्रयोगः। तत्र दूरस्थानभाषणे [2]तारं शिरसा नातिदूरे मध्यं कण्ठेन, पार्श्वतो मन्द्रमुरसा प्रयोजयेत् पाठ्यमिति [3]मन्द्रात्तारं न गच्छेत्ताराद्वा मन्द्रमिति। एषाञ्च [4]द्रुतमध्यविलंबितास्त्रयो लया रसेषूपपाद्याः तत्र हास्यशृङ्गारयोर्मध्यलयः करुणे विलंवितो वीररौद्राद्भुतबीभत्सभयानकेषु द्रुत इति। अथ विरामः। अर्थसमाप्तौ कार्यवशात्र छन्दोवशात् दृश्यन्ते हि एकद्वित्रिचतुरक्षरा विरामाः। यथा–

What [is the matter]? Be off. Don't enter. You are barred out. O very wicked man, the enjoyed-by-all, I have nothing to do with you.[1]

• USES OF PAUSE •

Thus in a play (*lit.* poetical composition) occur words containing small number of syllables in cases of Sūcā[2] and Aṅkura[3] [which are connected with Pause].

Hence, care should be taken about Pause. Why? Because [an observation of] Pause clears the meaning. There is a couplet [on this subject].

किं गच्छ मा विश सुदुर्जन वारितोऽसि कार्यं त्वया न मम सर्वजनोपभुक्त[5]। सुचासु चाङ्कुरगतेऽत्र तथोपचारेष्वल्पाक्षराणि हि पदानि भवन्ति काव्ये।। 61।।

kiṁ gaccha mā viśa sudurjana vārito'si kāryaṁ tvayā na mama sarvajanopabhukta / sucāsu cāṅkuragate'tra tathopacāreṣvalpākṣarāṇi hi padāni bhavanti kāvye //

एवं विरामः प्रयत्नतोऽनुष्ठेयः। कस्माद्, [6]विरामोऽर्थानुदर्शको [7]भवति। [8]अपि च श्लोकः–

In the [Verbal] Representation the producers should always take care about Pause; for, on it depends the meaning [of words utterted].

• HANDS IN CONNECTION WITH ALAṀKĀRAS AND PAUSE •

विरामे [9]तु प्रयत्नो हि नित्यं कार्यः प्रयोक्तृभिः। [10]कस्मादभिनयो [11]ह्यस्मादर्थापेक्षी यतः स्थितः[12]।। 62।।

virāme tu prayatno hi nityaṁ kāryaṁḥ prayoktṛbhiḥ / kasmādabhinayo hyasmādarthāpekṣī yataḥ sthitaḥ //

Keeping the eyes fixed in the direction in which the two hands move one should make the Verbal Representation by observing proper Pauses for indicating the [intended] meaning.

यत्र व्यग्रावुभौ हस्तौ तत्र दृष्टिसमन्वितः। वाचिकाभिनयः कार्यो विरामैरर्थदर्शिभिः[13]।। 63।।
प्रायो वीरे च रौद्रे च करौ प्रहरणाकुलौ। बीभत्से कुत्सितत्त्वाच्च भवतः कुञ्चितौ करौ।। 64।।

61-62 (B.XVII. 132-133; C.59-60). 63-64 (B.XVII. 134-138; C. 61-65). 1. B. मन्द्रमध्यतारकृतः प्रयोगः त्रिस्थानगतः। 2. C. तारः शिरसो। 3. C. मद्रत्तारं गछेत्ताराद्वा. 4. C. ०विलम्बितास्त्रयो वर्णाः. 5. B. ०भुक्तम्. C. ०भुक्तः. 6. C. विरामार्थानुदर्शकः. 7. B. om. भवति. 8. B. अत्र श्लोकः. 9. B. ०षु प्रयत्नो हि. 10. B. तस्मादभिनये. 11. B. ह्यस्मिन्नर्थापेक्षी. 12. B. स्मृतः. 13. B. अर्थदर्शकैः.

1. These are the words of a *vīpralabdhā* Heroine.
2. See XXIV. 43.
3. See XXIV. 44.

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yatra vyagrāvubho hastau tatra dṛṣiṭasamanvitaḥ/ vācikābhinayaḥ kāryo virāmairarthadarśibhiḥ// prāyo vīre ca raudre ca karau praharaṇākulau/ bībhaste kutsitattvācca bhavataḥ kuccitau karau//

In the Heroic and the Furious [Sentiments] the hands are mostly occupied with the weapons, in the Odious they are bent due to contempt, in the Comic they are to point to [something], in the Pathetic they are to hang down and in the Marvellous they are to remain motionless due to surprise.

हास्ये चोद्देशमात्रेण करुणे च प्रलम्बितौ। अद्भुते [1]विस्मयात् स्तब्धौ भयाच्चैव भयानके॥ 65॥

hāsye coddeśamātreṇa karuṇe ca pralambitau/ adbhute vismayāt staḥdhau bhayāccaiva bhayānake//

On similar other occasions too, the meaning should be made clear by means of Alaṃkāras and Pauses.

एवमादिषु [2]सर्वेषु अधिकारेषु हस्तयोः। अलङ्कारविरामाभ्यां साध्यते ह्यर्थनिश्चयः॥ 66॥
ये विरामाः स्मृता [3]वृत्ते तेष्वलङ्कार इष्यते। समाप्तेऽर्थे पदे वापि तथा प्राणवशेन च[4]॥ 67॥

evamādiṣu sarveṣu adhikāreṣu dastayoḥ/ alaṅkāravirāmābhyāṁ sādhyate hyarthaniścayaḥ// ye virāmāḥ smṛtā vṛtte teṣvalaṅkāra iṣyate/ samāpte'rthe pade vāpi tathā prāṇavaśena ca//

Pauses which are prescribed in a verse require Alaṁkāras. Pause should be observed after a word, when the meaning or the breath *(prāṇa)* requires it. And when words and syllables are combined into a [big] compound or [the utterance is] quick, or confusion about different meanings is liable to arise. Pause should be observed at the end of a foot or as required by the breath. In the remaining cases Pause should depend on the meaning.

Here one should know about the four kinds of syllables known as Drawn-out Syllables *(kṛṣyākṣaras)* which conform to the proper Sentiments and Psychological States.

• DRAWN-OUT SYLLABLES AND THEIR USE •

पदवर्णसमासे च द्रुते बह्वर्थसङ्कटे। कार्यो विरामः पादान्ते तथा प्राणवशेन वा। शेषमर्थवशेनैव विरामं संप्रयोजयेत्॥ 68॥

[5]अत्र च रसभावानुगतानि कृष्याण्यक्षराणि चोद्बोध्यानि। तद्यथा-[6][ओ] कारैकारसंयुक्त-मैकारौकारसंयुक्तम् । व्यञ्जनं यद्भवेद्दीर्घं कृष्यं तत्तु [7]भवेदिह॥ 69॥

padavarṇasamāse ca drute bahvarthasaṅkaṭe/ kāryo virāmaḥ pādānte tathā prāṇavaśena vā/ śeṣamarthavaśenaiva virāmaṁ saṁprayojayet// [o]kāraikārasaṁyuktamaikāraukārasaṁyuktam / vyañjanaṁ yadbhu-veddīrghaṁ kṛṣyaṁ tattu bhavediha//

65-67 (B.XVII. 134-138; C. 61-65). 68-69 (B.XVII. 139-145; C.66-73a). 1. C. विस्मयस्तब्धौ. 2. B. चान्येषु प्रविचारेऽथ. 3. C. एते, Bbh. नृत्ते. 4. B. वा. 5. C. अत्रानुगतानि चत्वार्याक्षराणि, B. अत्र च भावगतानि रसगतानि च कृष्याक्षराणि बोद्धव्यानि. 6. C. आकारे०, B. आकारै०. 7. B. विधीयते.

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The consonant ending in a long vowel like *o, e, ai,* or *an, is* known as a Drawn-out Syllable. In sadness, argumentation, questioning, or indignation, such as syllable should be pronounced by observing proper Kalās of time.

विषादे च विवर्ते च प्रश्ने [1]वाऽमर्षणे तथा। कलाकालप्रमाणेन कार्यं पाठ्यं प्रयोक्तृभिः।। 70।।

viṣāde ca vivarte ca praśne vā'marṣaṇe tathā/ kalākālapramāṇena kāryaṁ pāṭhyaṁ prayoktṛbhiḥ //

As for the rest of the syllables they may be pronounced with Pause required by their meaning, and such a pause may be of one, two, three, four, five or six Kalās duration.

शेषाणामर्थयोगेन [2]विरामे विरमेदिह। एकद्वित्रिचतुःपञ्च षट्कलं च विलम्बितम्।। 71।।

śeṣāṇāmarthayogena virāme viramediha/ ekadvitricatuḥpañca ṣaṭkalaṁ ca vilambitam //

The Pause being of greater duration, the syllable pronounce will always be [rendered] long. But its duration should not be more than six Kalās.

विलम्बिते [3]विरामे च [4]यदा गुर्वक्षरं भवेत्। षण्णां [5]कलानां परतो [6]लम्बनं न विधीयते।। 72।।

vilambite virāme ca yadā gurvakṣaraṁ bhavet/ ṣaṇṇāṁ kalānāṁ parato lambanaṁ na vidhīyate //

Or taking account of the practice as required by some cause, or of the particular incident, one should observe Pause in a verse to suit the Psychological State or the Sentiment [involved].

अथवा कारणोपेतं प्रयोगं कार्यमेव च। समीक्ष्य वृत्ते कर्तव्यो विरामो रसभावतः।। 73।।

athavā kāraṇopetaṁ prayogaṁ kāryameva ca/ samīkṣya vṛtte kartavyo virāmo rasabhāvataḥ //

In verse, Pauses arising from the foot-division [only] are recognized; but the position of these may be varied on the stage by experts to suit the meaning [of a passage].

[7]ये विरामाः स्मृताः काव्ये वृत्तपादसमुद्भवाः। उत्क्रम्यापि क्रमं तज्ज्ञैः कार्यास्ते-ऽर्थवशास्तथा[8]।। 74।।

ye virāmāḥ smṛtāḥ kāvye vṛttapādasamudbhavāḥ/ utkramyāpi kramaṁ tajjñaiḥ kāryāste'rthavaśāstathā //

But [while observing Pause as directed above] one should not create ungrammatical words (*apaśabda)* or spoil the metre, and one should not pause too long except in places of caesura, and in [uttering words expressing] sorrow one should not make the Intonation excited (*dīpta).*

70-74 (B.XVII. 139-145; C.66-73a). 1. B. ०थामर्ष एव च. 2. C. विरामो. 3. C. विरामे च विलम्बे च. 4. B. सदा. 5. C. पदानां. 6. C. लंघनं, B. विलम्बो. 7. B. पाठ्ये. 8. C. ०र्थवशास्तदा.

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नापशब्दं पठेत् तज्ज्ञो [1]भिन्नवृत्तं न चैव हि। [2]विश्रमेन्नाविरामेषु [3]दैन्ये काकुं न दीपयेत्[4]। एवमेतत् स्वरकृतं कलातालललयान्वितम्[5] ।। 75 ।।

nāpaśabdaṁ paṭhet tajjño bhinnavṛttaṁ na caiva hi / viśramennāvirāmeṣu dainye kākuṁ na dīpayet / evametat svarakṛtaṁ kalātālalayānvitam //

One should recite a dramatic composition which is free from literary defects, possesses the best characteristics, and has [literary] qualities; in such a Recitation, one should observe proper rules relating to the utterance of notes and their Alaṁkāras.

[6]व्यपेतं काव्यदोषैस्तु लक्षणाढ्यं गुणान्वितम्। स्वरालङ्कारसंयुक्तं पठेत् [7]काव्यं यथाविधि ।। 76 ।।

vyapetaṁ kāvyadoṣaistu lakṣaṇāḍhyaṁ guṇānvitam / svarālaṁkārasaṁyuktaṁ paṭhet kāvyaṁ yathāvidhi //

Alaṁkāras and Pause that have been prescribed in case of Sanskṛtic Recitation should all be observed in Sanskṛtic (Prākṛtic) Recitation as well.

[8]अलङ्कारा विरामा ये संस्कृतपाठ्यसंश्रयाः। ते सर्वे संप्रकर्तव्याः स्त्रीणां पाठ्ये [9]त्वसंस्कृते ।। 77 ।।

alaṁkārā virāmā ye saṁskṛtapāṭhyasaṁśrayāḥ / te sarve saṁprakartavyāḥ strīṇāṁ pāṭhye tvasaṁskṛte //

Thus in the representation of the ten kinds of dramatic work, producers should prepare the Recitation subject to an observance of proper note, Kalā, time *(tāla)* and tempo *(laya)*.

एवमेतत् [10]स्वरयुतं कलातालललयान्वितम्। दशरूपविधाने तु योज्यं पाठ्यं प्रयोक्तृभिः ।। 78 ।।
उक्तं काकुविधानं तु यथावदनुपूर्वशः। अत ऊर्ध्वं प्रवक्ष्यामि दशरूपविकल्पनम् ।। 79 ।।

evametat svarayutaṁ kalātālalayānvitam / daśarūpavidhāne tu yojyaṁ pāṭhyaṁ prayoktṛbhiḥ // uktaṁ kākuvidhānaṁ tu yathāvadanupūrvaśaḥ / ata ūrdhva pravakṣyāmi daśarūpavikalpanam //

Rules of Intonation have been prescribed [by me] in proper senquence. I shall describe hereafter the ten kinds of dramatic work.

।। इति भारतीये नाट्यशास्त्रे वागङ्गाभिनये काकुस्वरूपज्ञको नाम एकोनविंशोऽध्यायः ।। 19 ।।

// iti bhāratīye nāṭyaśāstre vāgaṁgābhinaye
kākusvarūpaccako nāma ekonaviṁśo'dhyāyaḥ//

Here ends Chapter XIX of Bharata's Nāṭyaśāstra, which treats of Modes of Address and Intonation .

75-79 (B.XVII. 146-149a; C. 73b-74). 1. C. भिन्नवृत्तेन, B. भिन्नवृत्तं तथैव. 2. C. विश्रमेणा०. 3. C. न काकु रसहीनकम्. 4. C. repeats here the 77a. 5. B. वर्जितं. 6. B. पाठ्यं. 7. C. काव्यशेषैस्तु. 8. B. अलङ्काग विरामाश्च ये पाठ्ये संस्कृते स्मृताः. 9. C. तु. 10. B. स्वरकृतं कलाकाललयान्वितम्.

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विंशोऽध्यायः (20)

दशरूपकविधानम्

Chapter - XX

TEN KINDS OF PLAY

वर्तयिष्याम्यहं विप्राः दशरूपविकल्पनम्। नामतः कर्मतश्चैव तथा चैव प्रयोगतः।।1।।
vartayiṣyāmyahaṁ viprāḥ daśarūpavikalpanam / nāmataḥ karmataścaiva tathā caiva prayogataḥ //

I shall now describe the division of plays into ten classes[1] with their names, functions and modes of production.

नाटकं सप्रकरणमङ्को व्यायोग एव च। भाणः समवकारश्च वीथी प्रहसनं डिमः।।2।।
[1]ईहामृगश्च विज्ञेयो दशमो नाट्यलक्षणे। एतेषां लक्षणमहं व्याख्यास्याम्यनुपूर्वशः।।3।।
nāṭakaṁ saprakaraṇamaṅko vyāyoga eva ca / bhāṇaḥ samavakāraśca vīthī prahasanaṁ ḍimaḥ // īhāmṛgaśca vijñeyo daśamo nāṭyalakṣaṇe / eteṣāṁ lakṣaṇamahaṁ vyākhyāsyāmyanupūrvaśaḥ //

For defining them the plays are to be known as Nāṭaka,[2] Prakaraṇa, Aṅka[3] (Utsṛṣṭikāṅka), Vyāyoga, Bhāṇa, Samavakāra, Vīthī, Prahasana, Ḍima, and Īhāmṛga which is the tenth [in order]. I shall describe their characteristics in detail.

सर्वेषामेव काव्यानां मातृका वृत्तयः स्मृताः। आभ्यो [2]विनिःसृतं ह्येतद्दशरूपं प्रयोगतः।।4।।
sarveṣāmeva kāvyānāṁ mātṛkā vṛttayaḥ smṛtāḥ / ābhyo viniḥsṛtaṁ hyetaddaśarūpaṁ prayogataḥ //

Styles (*vṛtti*)[4] are traditionally known as the constituent elements of all dramatic works (*lit.* poems). With respect to their production, the ten kinds of play are considered to have proceeded from these.

जातिभिः श्रुतिभिश्चैव स्वरा ग्रामत्वमागताः। यथा [3]तथा वृत्तिभेदैः काव्यबन्धा भवन्ति हि।।5।।
jātibhiḥ śrutibhiścaiva svarā grāmatvamāgatāḥ / yathā tathā vṛttibhedaiḥ kāvyabandhā bhavanti hi //

1-5 (B.XVIII. 1-11; C. 1-11). 1. C. ईहामृगञ्च विज्ञेयं दशमं नाट्य लक्षणम्. 2. C. विनिःसृता. 3. C. यथा for तथा.

1. Early writers on the subject like Kohala mentioned additional types of play such as, Saṭṭaka, Toṭaka and Rāsaka (Ag.). Bhoja ignores Toṭaka and recognizes only twelve kinds of play including the Nāṭikā mentioned in the NŚ. See V. Raghavan, Śr. Pr. p. 27.
2. This word is often loosely used as a synonym of *rūpa or rūpaka.*
3. To distinguish it from *aṅka* (an Act) it is also called Utsṛṣṭikāṅka.
4. See XXII.

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Just as the [musical] notes (*svara*) constitute scales (*grāma*)[1] due to the Śrutis[2] together with their Jātis[3], so the [Varieties] of plays (*lit.* poetical works) come into existence due to Varieties of Styles.

ग्रामौ पूर्णस्वरौ द्वौ तु [1]यथा वै षड्जमध्यमौ। सर्ववृत्तिविनिष्पन्नौ [2]काव्यबन्धे तथात्विमौ ।। 6 ।।
grāmau pūrṇasvarau dvau tu yathā vai ṣaḍjamadhyamau / sarvavṛttiviniṣpannau kāvyabandhe tathātvimau //

Just as the Ṣaḍaja[4] and the Madhyama[5] scales include all the notes, so these two [kinds of] dramatic composition (Nāṭaka and Prakaraṇa) are made up of all the Styles.

ज्ञेय प्रकरणं चैव तथा नाटकमेव च। [3]सर्ववृत्तिविनिष्पन्नं [4]नानावस्थासमाश्रयम् ।। 7 ।।
sarvavṛttiviniṣpannaṁ nānāvasthāsamāśrayam //

The Nāṭaka and the Prakaraṇa are to be known as made up of all the Styles, and they include varieties of situation.

[5]भाणः समवकारश्च [6]वीथी चेहामृगस्तथा। उत्सृष्टिकाङ्को व्यायोगो[7] डिमः प्रहसनं तथा ।। 8 ।।
कैशिकीवृत्तिहीनानि रूपाण्येतानि कारयेत्। अत ऊर्ध्वं प्रवक्ष्यामि काव्यबन्धविकल्पनम् ।। 9 ।।
bhāṇaḥ samavakāraśca vīthī cehāmṛgastathā / utsṛṣṭikāṅko vyāyogo ḍimaḥ prahasanaṁ tathā // kaiśikīvṛttihīnāni rūpāṇyetāni kārayet / ata ūrdhvaṁ pravakṣyāmi kāvyabandhavikalpanam //

The Bhāṇa, the Samavakāra, the Vīthī, the Īhāmṛga, the Utsṛṣṭikāṅka (Aṅka), the Vyāyoga, the Ḍima, and the Prahasana should not include the Graceful Style. I shall describe hereafter the different methods of constructing plays.

• THE NĀṬAKA •

प्रख्यातवस्तुविषयं प्रख्यातोदात्तनायकं चैव। राजर्षिवंशचरितं [8]तथा च दिव्याश्रयोपेतम् ।। 10 ।।
[9]नानाविभूतिसंयुतमृद्धिविलासादिभिर्गुणैश्चापि। [10]अङ्कप्रवेशकाढ्यं भवति हि तन्नाटकं नाम ।। 11 ।।
prakhyātavastuviṣayaṁ prakhyātodāttanāyakaṁ caiva / rājarṣivaṁśacaritaṁ tathā ca divyāśrayopetam // nānāvibhūtisaṁyutamṛddhivilāsādibhirguṇaiścāpi / aṅkapraveśakāḍhyaṁ bhavati hi tannāṭakaṁ nāma //

[The play] which has for its subject-matter a well-known story,[6] for its Hero a celebrated person of exalted nature[7] and which describes the character of a

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6-11 (B.XVIII. 1-11; C. 1-11). 1. C. तथा for यथा. 2. B. काव्यबन्धौ. 3. B. ०विनिष्पन्नौ. 4. C. नाट्यावस्था०. 5. B. वीथी for भाणः. 6. B. तथेहामृग एव च. 7. B. भाणः प्रहसनं डिमः. 8. B. तथैव. 9. B. ०विभूतिभिर्युतम् and ०गुणैश्चैव. 10. C. अङ्कप्रवेशकाव्यं.

1. See XXVIII, 36ff.
2. *ibid.* 3. *ibid.*
4. see XXVIII, 22.ff.
5. *ibid.*
6. It must occur in some form in the Purāṇa, Itihāsa (Rām. and Mbh.) or any such celebrated work (*e.g.* Bṛhatkathā).
7. Rāma, Kṛṣṇa and Udayana are ex. of such persons. This and the other conditions mentioned in the above note exclude living persons as a Hero of the Nāṭaka. *Cf.* NL, p. 27.

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person born in the line of royal seer,[1] divine protection [for him], his many superhuman powers,[2] and exploits such as, success [in different undertakings], and amorous pastimes, and which has suitable number of Acts *(aṅka)*[3] and Introductory Scenes *(prāveśaka)*[4] is called a Nāṭaka.

नृपतीनां यच्चरितं नानारसभावचेष्टितैर्बहुधा[1]। सुखदुःखोत्पत्तिकृतं [2]तज्ज्ञेयं नाटकं नाम।। 12।।

nṛpatīnāṁ yaccaritaṁ nānārasabhāvaceṣṭitaṁ bahudhā / sukhaduḥkhotpattikṛtaṁ tajjñeyaṁ nāṭakaṁ nāma //

Behaviour of kings due to their joys and sorrows, when revealed by means of acts expressing in varied ways the Psychological States carrying many Sentiments, is styled a Nāṭaka.

• THE ACT •

[3]नानावस्थान्तरितो बिन्दोः सं-[चा-] रमात्रमधिकृत्य। [4]कर्तव्योऽङ्कोऽप्येवं [5]स तु सम्यङ् नाटके तज्ज्ञैः।। 13।।

nānāvasthāntarito bindoḥ saṁ-[cā-]ramātramadhikṛtya / kartavyo'ṅko'pyevaṁ sa tu samyaṅ nāṭake tajjñaiḥ //

An expert should properly make an Aṅka containing changed conditions [of the Hero] and restricting it to the mere transmission to Vital Drop *(bindu)*.

अङ्क इति रूढिशब्दो भावैश्च रसैश्च रोहयत्यर्थान्। नानाविधानयुक्तो यस्मात्तस्माद् भवेदङ्कः।। 14।।

aṅka iti rūḍhiśabdo bhāvaiśca rasaiśca rohayatyarthān / nānāvidhānayukto yasmāttasmād bhavedaṅkaḥ //

The Aṅka is the customary word. As by means of presentation of the Psychological States and Sentiments, is causes the purposes of the play to develope, and as it adheres to some technical rules [for this purpose] it is called an Aṅka[5] (Act).

अङ्कसमाप्तिः [6]कार्या [7]काव्यच्छेदे न बीजसंहारः। वस्तुव्यापी बिन्दुः काव्यसमुत्थोऽत्र नित्यं स्यात्।। 15।।

aṅkasamāptiḥ kāryā kāvyacchede na bījasaṁhāraḥ / vastuvyāpī binduḥ kāvyasamuttho'tra nityaṁ syāt //

An Act should be brought to a close by (*lit.* in) a division of the play, and no final disposal of the Seed *(bīja)* should be made in it. And the Vital Drop *(bindu)*[6]

12-15 (B.XVIII. 12-15; C. 12-15). 1. B. ०चेष्टितं बहधा. 2. B. भवति हि. 3. B. अस्यावस्थोपेवं कार्यं प्रसमीक्ष्य, बिन्दुविस्तारात्. 4. C. कर्तव्याङ्केऽप्येवं, B. कर्तव्योऽङ्कः सोऽपि. 5. B. तु गणान्वितं नाट्यतत्त्वज्ञैः. 6. C. om. कार्या. 7. C. काव्यच्छेदो न, B. काव्यच्छेदेन बीजः.

1. Janaka and Viśvāmitra are ex. of such persons.
2. Divine persons may be mentioned in a Nāṭaka only as Heroes of an episode (*patākā*) or Episodical Incident *(prakari)*. See Ag. and ND. *(loc. cit)*.
3. For the description of an Act (*aṅka*) see below 13-15, and 23.
4. For the Introductory Scene see below 19-21 and 27-35.
5. This is a folk-etymology and does not help as at all to understand the real meaning of the word.
6. From a repetition of the Vital Drop the play seems to attain compactness.

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of (*lit.* arising from the play should again and be made to occur in the plot *(vastu)*.

यत्रार्थस्य समाप्तिर्यत्र [1][नि] बीजस्य भवति संहारः। किञ्चिदवलग्नविंदुः सोऽङ्क इति सदाऽवगन्तव्यः॥ 16॥

yatrārthasya samāptiryatra [ni] bījasya bhavati saṁhāraḥ/ kiñcidavalagnaviṁduḥ so'ṅka iti sadā'vagantavyaḥ//

That [part of the play] where a [particular] incident, is fully expressed, but where the Seed is not finally disposed of, is always to be known as an Act which slightly clings to the Vital Drop *(bindu)*.[1]

ये नायका निगदितास्तेषां प्रत्यक्षचरितसंयोगः। [2]नानावस्थोपेतः कार्यस्त्वङ्कोऽ[3]विकृष्टस्तुः॥ 17॥

ye nāyakā nigaditāsteṣāṁ pratyakṣacaritasaṁyogaḥ/nānāvasthopetaḥ kāryastvaṅko'vikṛṣṭastuḥ//

An Act which relates to the direct exploits of the persons mentioned before (*i.e.* the Heroes) and their various conditions, should not be made too long.

[4]नायकदेवीगुरुजनपुरोहितामात्यसार्थवाहानाम्। नैकरसान्तरविहितो ह्यङ्कः [5]खलु वेदितव्यः सः[6]॥ 18॥

nāyakadevīgurujanapurohitāmātyasārthavāhānām/naikarasāntaravihito hyaṅkaḥ khalu veditavyaḥ saḥ//

It should also be known that an Act is to contain more Sentiments than one, arising from [words and deeds of] of the Hero, his queen,[2] and their superiors,[3] priest, minister and leader of the caravan *(sārthavāha)*.[4]

क्रोधप्रसादशोकाः शापोत्सर्गोऽथ विद्रवोद्वाहौ। [7]अद्भुतसंश्रयदर्शनमङ्के [ऽ] प्रत्यक्षजानि स्युः॥ 19॥

krodhaprasādaśokāḥ śāpotsargo'tha vidravodvāhau/ adbhutasaṁśrayadarśanamaṅke[']pratyakṣajāni syuḥ//

Pacification of anger, grief pronouncing a curse, terrified fight, marriage ceremony, commencement of any miracle and its actual occurrence, should not made visible in an Act.[5]

16-19 (B.XVIII. 16-20; C. 16-20). 1. Mss. च. 2. C. नानावस्थान्तरितः. 3. C. यथार्थरसः 4. C. देवीपरि०. 5. B. इति स वेदितव्यस्तु. 6. B.C. add पञ्चावरा दशपरा ह्यङ्काः स्युर्नाटके प्रकरणे च। निष्क्रामः सर्वेषां यस्मिन्नङ्क स विज्ञेयः. 7. C. ०मङ्कप्रत्यक्षजानि, B. मङ्के प्रत्यक्षजानि.

1. The emendation of the text was necessary from the special meaning of the word *bīja*. cf. *sarveṣām aṅkānāṃ yo'rtho bījalakṣaṇaḥ* (Ag.).
2. Queens include his chief queen (*mahādevī*) as well as other consorts (Ag.)
3. Superiors include the parents and teachers (Ag).
4. Ag. interprets *sārthavāhā* as *senāpati* (leader of the army). This is inadmissible.
5. B. and C. read before this an additional couplet which in trans, is "The number of the Acts in the Nāṭaka and the Prakaraṇa should not be less than five and more than ten." But in view of couplets 25 and 57 this seems to be superfluous. For a support of the emendation see Rucipati's commentary on A.R. (p. 53) where we have अद्भुतदर्शनमङ्के प्रत्यक्षजा न क्वापि स्युः See below note 2 on 20.

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युद्धं राज्यभ्रंशो मरणं नगररोपधनञ्चैव। [1]अप्रत्यक्षकृतानि प्रवेशकैः संविधेयानि।। 20।।
yuddhaṁ rājyabhraṁśo maraṇaṁ nagararopadhanañcaiva / apratyakṣakṛtāni praveśakaiḥ saṁvidheyāni //

A battle, loss of a kingdom, death, and siege of a city not being presentable in an Act[1] should be referred to by means of Introductory Scenes.

[2]अङ्के प्रवेशके वा प्रकरणमाश्रित्य नाटकं वापि। न वधः [3]कर्तव्यः स्यात् [4]यस्तत्र तु नायकः ख्यातः।। 21।।
aṅke praveśake vā prakaraṇamāśritya nāṭakaṁ vāpi / na vadhaḥ kartavyaḥ syāt yastatra tu nāyakaḥ khyātaḥ //

In an Act or in an Introductory Scene of the Nāṭaka or the Prakaraṇa, there should be no killing of a person who is known as the Hero.[2]

अपसरणमेव कार्यं ग्रहणं वा [5]सन्धिरेव वा [6]योज्यः। [7]तैस्तैः कार्यश्लेषैः प्रवेशकैः [8]सूचयेच्चैव।। 22।।
apasaraṇameva kāryaṁ grahaṇaṁ vā sandhireva vā yojyaḥ / taistaiḥ kāryaśleṣaiḥ praveśakaiḥ sūcayeccaiva //

His flight, or capture or treaty [with the enemy] should be brought about, and these should be indicated in the Introductory Scene by referring to relevant actions.

एकदिवसप्रवृत्तः कार्यस्त्वङ्कोऽथ बीजमधिकृत्य। आवश्यककार्याणामविरोधेन प्रयोगेषु।। 23।।
ekadivasapravṛttaḥ kāryastvaṅko'tha bījamadhikṛtya / āvaśyakakāryāṇāma-virodhena prayogeṣu //

An Act should cover events that can take place in course of a single day. And it should relate to the Seed of the play and should proceed without a clash with the routine duties.[3]

एकाङ्के न कदाचित् बहूनि कार्याणि योजयेद्धीमान्। आवश्यकाविरोधेन तत्र [9]कार्याणि कार्याणि।। 24।।
ekāṅke na kadācit bahūni kāryāṇi yojayeddhīmān / āvaśyakāvirodhena tatra kāryāṇi kāryāṇi //

A wise play-wright should not put in [too] many events in a single Act.[4] Events in it should be depicted without a hindrance to routine duties.[5]

20-24 (B.XVIII. 38-40, 20-23, 25; C. 21-29). 1. B. प्रत्यक्षाणि तु नाङ्के प्रवेशकैः. 2. C. अङ्कप्रवेशके च. 3. C. तस्य for कर्तव्यः. 4. C. यत्र तु, B. योऽभ्युदयी; we with Bph, d. 5. C. सन्धिर्वा ग्रहणमेव वा. 6. C. नित्यम्. 7. Bbh. तैस्तैः काव्यश्लेषैः, B. काव्यश्लेशैर्बहुभिर्यथारसं नाट्यतत्त्वज्ञैः, Bm. एभिः कार्यविशेषैः, 8. Bm. सूचयेद्वापि, Bḍ. सूचयेच्चैव. 9. C. काव्यानि.

1. Cf See Sāgaranandin's view on the point (NL, p. 13).
2. A misunderstanding of this rule as adopted by SD. (274) gave rise to the belief of modern scholars that the ancient Indian playwrights did not permit death-scenes in on the stage. See Keith, Skt. Drama, pp. 293, 354; Has, DR, p. 93.
3. Sāgaranandin quotes other views on the duration of events presented in an Act, See NL. p. 13.
4. Some mss, read the text here *ekāṅkena* instead of *ekāṅke na.* The Controversy over the reading is much more than the time of Ag. (See Ag.)
5. Routine duties include prayers as well as taking meals.

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रङ्गं तु ये प्रविष्टाः सर्वेषां भवति तत्र निष्क्रामः। बीजार्थयुक्तियुक्तं कृत्वा [1]कार्यं यथार्थरसम्[2] ॥ 25 ॥

raṅgaṁ tu ye praviṣṭāḥ sarveṣāṁ bhavati tatra niṣkrāmaḥ / bījārthayuktiyuktaṁ kṛtvā kāryaṁ yathārtharasam //

Person appearing on a the stage during an Act (*lit.* there) would go out after performing things connected with the Seed and the purpose of the play, and should lead to relevant Sentiments.

ज्ञात्वा [3]दिवसावस्थां [4]क्षणयाममुहूर्तलक्षणोपेताम्। विभजेत् सर्वमशेषं पृथक् पृथक् [5]कार्यमङ्केषु ॥ 26 ॥

jñātvā divasāvasthāṁ kṣaṇayāmamuhūrtalakṣaṇopetām / vibhajet sarvamaśeṣaṁ pṛthak pṛthak kāryamaṅkeṣu //

Knowing the length of a day which is divided into Kṣaṇas, Yāmas and Muhūrtas, one should distribute exhaustively the entire action in different Acts.

• INTRODUCTORY SCENE •

दिवसावसानकार्यं यद्यङ्के नोपपद्यते सर्वम्। अङ्कच्छेदं कृत्वा प्रवेशकैस्तद्विधातव्यम् ॥ 27 ॥

divasāvasānakāryaṁ yadyaṅke nopapadyate sarvam / aṅkacchedaṁ kṛtvā praveśakaistadvidhātavyam //

When events that are to be finished in course of a day cannot be accommodated in an Act, these should be presented in an Introductory Scene after closing the [same] Act.

अङ्कच्छेदं [6]कुर्यात् मासकृतं वर्षसञ्चितं वापि। तत्सर्वं कर्तव्यं वर्षादूर्ध्वं न तु कदाचित् ॥ 28 ॥

aṅkacchedaṁ kuryāt māsakṛtaṁ varṣasañcitaṁ vāpi / tatsarva kartavyaṁ varṣādūrdhvaṁ na tu kadācit //

By closing the Act [in which they begin events requiring a month, or a year but never more than that[1] for their happening, are also be presented similarly.

यः कश्चित् कार्यवशाद् गच्छति पुरुषः प्रकृष्टमध्वानम्। तत्राप्यङ्कच्छेदः कर्तव्यः पूर्ववत् तज्ज्ञैः ॥ 29 ॥

yaḥ kaścit kāryavaśād gacchati puruṣaḥ prakṛṣṭamadhvānam / tatrāpyaṅkacchedaḥ kartavyaḥ pūrvavat tajjñaiḥ //

When in an Act any person starts on business on a long journey, it should be brought to a close [at that point] as prescribed before.

25-28 (B.XVIII. 38-40, 20-23, 25; C. 21-29). 29 (B.XVIII. 32, 28; C. 30-31). 1. C. काव्यं. 2. B. adds न बहूनीह कार्याणि त्वेकाङ्के विनियोजयेत्। आवश्याकानां कार्याणां विरोधो हि तथा भवेत्. 3. C. दिवसांस्तान्. 4. C. ०लक्षणोपेतान्. 5. C. काव्यमङ्केषु 6. B.कृत्वा for कुर्यात्.

1. The meaning of this rule seems to be that interval between two Acts should include events requiring a month or a year only.

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सन्निहितनायकोऽङ्कः कर्तव्यो नाटके प्रकरणे [1]च। परिजनकथानुबन्धः [2]प्रवेशको वापि कर्तव्यः।। 30।।

sannihitanāyako'ṅkaḥ kartavyo nāṭake prakaraṇe ca / parijanakathānubandhaḥ praveśako vāpi kartavyaḥ //

With an Act of the Nāṭaka and Prakaraṇa the Hero should be closely associated. And an Introductory Scene should be made up of a conversation of a attendants.

[3]अङ्कान्तराधिकारी [4]सङ्क्षेपमथाधिकृत्य [सन्धी] नाम्[5]। ए्करणनाटकविषये प्रवेशको [6]भवति काव्येषु।। 31।।

aṅkāntarādhikārī saṅkhepamathādhikṛtya [sandhī]nām / prakaraṇanāṭakaviṣaye praveśako bhavati kāvyeṣu //

In plays so for as they relate to the Nāṭaka and the Prakaraṇa, an Introductory Scene coming between two Acts will refer briefly to the [next] Segments.

नोत्तममध्यमपुरुषैराचरितो नाप्युदात्तवचनकृतः। प्राकृतभाषाचारः प्रयोगमासाद्य कर्तव्यः।। 32।।

nottamamadhyamapuruṣairācarito nāpyudāttavacanakṛtaḥ / prākṛtabhāṣācāraḥ prayogamāsādya kartavyaḥ //

It (the Introductory Scene) should not consist of exploits of the superior and the middling characters, and there should be no exalted speech in it. And in practice it should adopt speeches and manners of the common people.

[7]कालार्थान्तरगतिव्यत्यासारम्भकार्यविषयाणाम्। [8]अर्थाभिधानपूर्वः प्रवेशकः स्यादनेकार्थः।। 33।।

kālārthāntaragativyatyāsārambhakāryaviṣayāṇām / arthābhidhānapūrvaḥ praveśakaḥ syādanekārthaḥ //

An Introductory Scene may have many purposes[1]. [For example], it may explain the advents[1] of time, change of purpose, of the inversion of movement, of making a beginning [of some events].

बह्वाश्रयमप्यर्थं प्रवेशकैः सङ्क्षिपेच्च सन्धिषु वा। [9]बहुचूर्णपदैर्युक्तं जनयति खेदं प्रयोगस्य।। 34।।

bahvāśrayamapyarthaṁ praveśakaiḥ saṅkṣipecca sandhiṣu vā/ bahucūrṇapadairyuktaṁ janayati khedaṁ prayogasya //

Events which depend on many [persons] are to be compressed in Segments

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30 (B.XVIII. 32, 28; C. 30-31). 31-34 (B.XVIII. 33-36; C.32-35). 1. B. वा for च. 2. C. प्रवेशके. 3. C.B. अङ्कान्तरानुसारी, we with Ck. and Bḍ. 4. C. संक्षेपमथाधिकृत्य बिन्दूनाम्, B.संक्षेपार्थमधिकृत्य बिन्दूनाम्. 5. Mss. बिन्दूनाम्. 6. B. संविधातव्यः. 7. Bḍ. कालार्थान्तरसंगतिं, B. कालोत्थानगतिरसौ व्याख्यासंरम्भकार्य. 8. B. अर्थाभिधानयुक्त. 9. C. बहुपूर्णपद्यवृत्तं.

1. B. reads the first hemistich with the change accepted by Ag. The passage in B. in trans. will be as follows : An Introductory Scene may have many purposes. For example, it may indicate the advent or passage of time, or present some explanation or other aspects of planning the action (*kārya*).

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by means of Introductory Scenes. For a play containing [too] many prose passages[1] will be tiresome [to the spectators] at [the time of] the production [of a play].

यत्रार्थस्य समाप्तिर्न भवेदङ्के प्रयोगबाहुल्यात्। [1]बहुवृत्तान्तोऽल्पकथैः प्रवेशकैः [2]संविधातव्यः॥ 35॥

yatrārthasya samāptirna bhavedaṅke prayogabāhulyāt / bahuvṛttānto'lpakathaiḥ praveśakaiḥ saṁvidhātavyaḥ //

When a particular item cannot be completely presented in an Act, lest it should be too large for [successful] production, its account should be compressed in a few words and put in an Introductory Scene.

• THE SUPPORTING SCENE •

[3]मध्यमपात्रैः कार्यो नित्यं विष्कम्भकस्तु विज्ञेयः। संस्कृतवचनानुगतः [4]सङ्क्षिप्तार्थः प्रवेशकवत्॥ 36॥

madhyamapātraiḥ kāryo nityaṁ viṣkambhakastu vijñeyaḥ / saṁskṛtavacanānugataḥ saṅkṣiptārthaḥ praveśakavat //

In the Nāṭaka the Supporting Scene *(viṣkambhaka)* should always be made up with the middling characters[2] and it should be concise, and adopt Sanskṛtic speech.[3]

शुद्धः सङ्कीर्णो वा द्विविधः [5]खलु नाटके प्रयोगज्ञैः। [6]मध्यमपात्रः शुद्धः सङ्कीर्णो नीचमध्यकृतः॥ 37॥

śuddhaḥ saṅkīrṇo vā dvividho viṣkambhako'pi kartavyaḥ / madhyamapātraḥ śuddhaḥ saṅkīrṇo nīcamadhyakṛtaḥ //

It should be of two kinds : pure *(śuddha)* and mixed *(saṁkīrṇa)*. Of these the pure is made up with the middling characters [only][4]. and the mixed with the inferior and the middling characters.[5]

अङ्कान्तरे मुखे वा प्रकरणमाश्रित्य नाटके वाऽपि। विष्कम्भकस्तु नियतः कर्तव्यो मध्यमैरधमैः[7]॥ 38॥

aṅkāntare mukhe vā prakaraṇamāśritya nāṭake vā'pi / viṣkambhakastu niyataḥ kartavyo madhyamairadhamaiḥ //

In the Nāṭaka and the Prakaraṇa Supporting Scene between two Acts or at

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35-37 (B.XVIII. 37, 54-55; C. 36-38). 38 (C. 39). 1. B. ०वृत्तान्तस्वल्पकथैः. 2. B. सोऽभिधातव्यः. 3. B. मध्यमपुरुषैर्नित्यं योज्यो विष्कम्भकोऽत्र तत्त्वज्ञैः 4. C. संक्षिप्तार्थः. 5. B. विष्कम्भकोऽपि कर्तव्यः. 6. C. मध्यमपात्रैः. 7. Instead of this B. (56) अङ्कान्तरालविहितः प्रवेशकोऽर्थक्रियां समभिवीक्ष्य। संक्षेपात् सन्धीनामर्थानां चैव कर्तव्यः.

1. (C. 35; B. XVIII, 36). See NL. 351-352.
2. (C. 37; B. XVIII, 54). This is meant that superior characters do not appear in a Supporting Scene.
3. See below 37 note 1.
4. Ex. Pratijñā II, Śak. III.
5. Ex. Pratimā. II, Vikram, III.

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the beginning of an Act, should always include the middling and inferior characters.

• NUMBER OF DRAMATIC PERSONAE •

न महाजनपरिवारं कर्तव्यं नाटकं प्रकरणं वा। ये तत्र [1]कार्यपुरुषाश्चत्वारः पञ्च वा ते स्युः ।। 39 ।।

na mahājanaparivāraṁ kartavyaṁ nāṭakaṁ prakaraṇaṁ vā / ye tatra kāryapuruṣāścatvāraḥ pañca vā te syuḥ //

The Nāṭaka and the Prakaraṇa should not be made to contain a great number of attendants [to the Hero]. The Hero's attendants (*lit.* men of work) in such plays (*lit.* there) should [at most] be four or five.[1]

***व्यायोगेहामृगसमवकारडिमसंज्ञितानि काव्यानि। *दशभिर्द्वादशभिर्वा [ङ्कैः] कार्याणि [प्रयोगज्ञैः[2]] ।। 40 ।।**

vyāyogehāmṛgasamavakāradimasaṁjñitāni kāvyāni / daśabhirdvādaśabhirvā[ṅkaiḥ] kāryāṇi [prayogajñaiḥ] //

Plays of the Vyāyoga, the Īhāmṛga, the Samavakāra, and the Ḍima classes should be made to have ten or twelve Acts.[2]

• INTRODUCING CHARIOTS AND PALACES ON THE STAGE •

***न त्ववतरणं कार्यं रङ्गे रथगजवाजिविमानानाम्। *तेषामाकृतिवेषैर्विधानमुक्तं [3]गतिविचारैः ।। 41 ।।**

na tvavataraṇaṁ kāryaṁ raṅge rathagajavājivimānānām / teṣāmākṛtiveṣairvidhānamuktaṁ gativicāraiḥ //

A chariot, an elephant, a horse and a palace should not be presented on the stage. These should be provided [in a play] by means of appearance and costumes [of men related to them] and [their] Gaits[3] and movements *(gati-vicāra)*.[4]

***अथवा पुस्तकृतानि तु गजवाजिविमानशैलयानानि। *कर्तव्यानि विधिज्ञैस्तथा [4]चादृव्य-प्रहरणानि ।। 42 ।।**

athavā pustakṛtāni tu gajavājivimānaśalayānāni / kartavyāni vidhijñaistathā cādravyapraharaṇāni //

But model works of an elephant, a horse, a palace, a hill of any conveyance as well as [imitation] weapons out of cheap materials are to be made for a presentation of these by those who know the rules [for their construction].[5]

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39 (B.XVIII. 41; C.40). 40-42 (B.XVIII. om.; C. 41-45). 1. C. कार्या: पुरुषा. 2. A part of this hem. is lost. 3. C. गतिनिचारै:. 4. C. चादृव्यप्रहराणि.

1. This rule is possibly meant for avoding the practical difficulty of producing a drama with too many characters.
2. C. only gives it in a mutliated form. Its second hemistich should be read as *daśabhih dvādaśabhir vāṅkaiḥ kāryāṇi... ....*
3. See NŚ. XXIII, 6-9.
4. See NŚ. XII.
5. See above 41 note 2

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• INTRODUCING AN ARMY ON THE STAGE •

*यदि [1][कार] णोपपन्ना स्कन्धावारप्रवेशनं कुर्यात्। *[2]कर्तव्यमत्रगमनं पुरुषैः षड्भिश्चतुर्भिर्वा ।। 43 ।।

yadi [kāra]ṇopapannā skandhāvārapraveśanaṁ kuryāt / kartavyamatragamanaṁ puruṣaiḥ ṣaḍbhiścaturbhirvā //

If due to any reason a detatchments of an army is to be introduced on the stage (*lit.* here), only four or six persons are to make their appearance.

*[3]अल्पपुरुषाश्ववाहनमल्पपरिच्छदमल्पसञ्चारम्। *कार्यं दर्शनरूपं [4]क्षत्रे न नटानां हि राज्यविधिः ।। 44 ।।

alpapuruṣāśvavāhanamalpaparicchadamalpasañcāram / kāryaṁ darśanarūpaṁ kṣatre na naṭānāṁ hi rājyavidhiḥ //

[The show] should be made as consisting of a small number of men, horses, vehicles and attendants, and it should move slowly. For in the military role *(kṣatra)* [actual] rules of polity do not apply.

[5]कार्यं गोपुच्छाग्रं कर्तव्यं [6]काव्यबन्धमासाद्य। ये चोदात्ता भावास्ते सर्वे पृष्ठतः कार्याः ।। 45 ।।

kāryaṁ gopucchāgraṁ kartavyaṁ kāvyabandhamāsādya / ye codāttā bhāvāste sarve pṛṣṭhataḥ kāryāḥ //

In the composition of a play Action should be made [like] the tip of the cow's tail,[1] and all exalted situations in a play should be placed at the end.

सर्वेषां काव्यानां नानारसभावयुक्तियुक्तानाम्। निर्वहणे कर्तव्यो नित्यं हि रसोऽद्भुतस्तज्ज्ञैः ।। 46 ।।
नाटकलक्षणमेतन्मया समासेन कीर्तितं विधिवत्। प्रकरणमतः परमहं लक्षणयुक्त्या प्रवक्ष्यामि ।। 47 ।।

sarveṣāṁ kāvyānāṁ nānārasabhāvayuktiyuktānām / nirvahaṇe kartavyo nityaṁ hi raso'dbhutastajjñaiḥ // nāṭakalakṣaṇametanmayā samāsena kīrtitaṁ vidhivat / prakaraṇamataḥ paramahaṁ lakṣaṇayuktyā pravakṣyāmi //

At the conclusion of all the plays which contain various Psychological States and Sentiments, experts should always introduce the Marvellous Sentiment.[2] Thus, I have briefly but properly spoken about the characteristics of the Nāṭaka. I shall hereafter describe the Prakaraṇa by mentioning its characteristics.

• THE PRAKARAṆA •

यत्र [7]कविरात्मशक्त्या वस्तु शरीरञ्च [8]नायकं चैव। औत्पत्तिकं प्रकुरुते [9]प्रकरणमेतद् बुधैर्ज्ञेयम् ।। 48 ।।

43-48 (B.XVIII. 42-44; C. 46-48). 1. C. करुणोपपन्ना 2. C. कर्तव्यमन्त्रगमनं. 3. C. ०पुरुषार्थवाहनम्, ०परिच्छेदम्. 4. C. क्षतेन 5. B. Ag. काव्यं 6. B. कार्यबन्धं. 7. C. आत्मशबुद्ध्या. 8. C. नाटकञ्चैव. 9. B. प्रकरणमिति तद्.

1. The exact significance of this expression as well as the implication of the entire rule is not quite clear. Ag. however quotes two different views on the subject.
2. This is mostly to be done by causing unexpected things to happen. The sudden revelation of Āvantikā as Vāsavadattā in Bhāsa's Svapna. (VI) and the dramatic re-union of Śakuntalā with Duṣyanta in Śak. (VII) are examples of this rule.

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yatra kavirātmaśaktyā vastu śarīrañca nāyakaṁ caiva / autpattikaṁ prakurute prakaraṇametad budhairjñeyam //

The play (*lit.* where) in which the writer *prakurute* (devises) by his own intellect an original plot with its Hero, and works up its elaboration (*śarīra*), is called the Prakaraṇa.

[1]यदनार्षनायकहार्यकाव्यं प्रकरोत्यद्भुतगुणयुक्तम्। उत्पन्नबीजवस्तु प्रकरणमिति तदपि विज्ञेयम्।। 49।।

yadanārṣanāyakahāryakāvyaṁ prakarotyadbhutaguṇayuktam / utpannabījavastu prakaraṇamiti tadapi vijñeyam //

When a playwright constructs a play of marvellous qualities with an original (*lit.* invented) Seed, and a Hero not coming out of Ṛṣi's works to carry on the action the same is also called the Prakaraṇa.[1]

यन्नाटके मयोक्तं वस्तु शरीरं [2]रसाश्रयोपेतम्। तत् प्रकरणेऽपि योज्यं [3]केवलमुत्पाद्यवस्तु स्यात्।। 50।।

yannāṭake mayoktaṁ vastu śarīraṁ rasāśrayopetam / tat prakaraṇe'pi yojyaṁ kevalamutpādyavastu syāt //

The plot and its elaboration as the basis of the Sentiments, which have been prescribed in case of the Nāṭaka are also to be applied to the Prakaraṇa. Only its plot should be newly created.

विप्रवणिक् सचिवानां पुरोहितामात्यसार्थवाहानाम्। चरितं यदनेकविधं [4]तज्ज्ञेयं प्रकरणं नाम।। 51।।

vipravaṇik sacivānāṁ purohitāmātyasārthavāhānām / caritaṁ yadanekavidhaṁ tajjñeyaṁ prakaraṇaṁ nāma //

The varied exploits[2] of Brahmins, merchants, ministers, priests, officers [of the king] and leaders of caravan [when presented in a play] are to be known as the Prakaraṇa.[3]

नोदात्तनायककृतं न दिव्यचरितं न राजसम्भोगम्। बाह्यजनसंप्रयुक्तं [5]विज्ञेयं प्रकरणं तज्ज्ञैः।। 52।।

nodāttanāyakakṛtaṁ na divyacaritaṁ na rājasambhogam / bāhyajana-saṁprayuktaṁ vijñeyaṁ prakaraṇaṁ tajjñaiḥ //

The Prakaraṇa should be known as not made up with an exalted Hero. And it

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49-52 (B.XVIII. 45-50; C. 49-54). 1. B. यदनार्षमथाहार्यं. 2. B. च वृत्तिभेदाश्च. 3. B. सलक्षणं सर्वसन्धिषु तु. 4. B. ज्ञेयं तत्. 5. B. तज्ज्ञेयं.

1. Rām. and Mbh. are examples of such works. Bhāsa's Pratijñā is an example of this.
2. From this "varied exploits" one is to understand that Prakaraṇa was not concerned exclusively with love-themes. See Mudrā.
3. The types of characters mentioned in the rule are mostly absent in the scanty number of extant plays of this types. The Pratijñā, is an example of a Prak. having a minister as its Hero.

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does not contain the character of any god, has no story of king's enjoyment [of pleasures], and it is connected with the men outside [the royal palace].

दासविटश्रेष्ठियुतं वेशस्त्र्युपचारकारणोपेतम्। मन्दकुलस्त्रीचरितं कार्यं काव्यं प्रकरणे तु॥ 53॥
dāsaviṭaśreṣṭhiayutaṁ veśastryupacārakāraṇopetam/ mandakulastrīcaritaṁ kāryaṁ kāvyaṁ prakaraṇe tu//

The play of the Prakaraṇa type should include [in some cases] slaves, Viṭa[1] and head of the bankers' guild [as characters and should contain incidents arising from] the attendance of courtezans as well as exploits of depraved women of good family.[2]

सचिवश्रेष्ठिब्राह्मणपुरोहितामात्यसार्थवाहानाम्। गृहवार्ता यत्र भवेन्न तत्र वेश्याङ्गना कार्या॥ 54॥
sacivaśreṣṭhibrāhmaṇapurohitāmātyasārthavāhānām/ gṛhavārtā yatra bhavenna tatra veśyāṅganā kāryā//

[In an Act of the Prakaraṇa] where a minister, head of bankers' guild, Brahmin, priest, minister and leader of caravans stay in their family circle, no courtezan should be brought in there.[3]

यदि वेशयुवतियुक्तं न [1]कुलस्त्रीसङ्गमो भवेत्तत्र। अथ कुलजनप्रयुक्तं न वेशयुवतिर्भवेत्तत्र॥ 55॥
yadi veśayuvatiyuktaṁ na kulastrīsaṅgamo bhavettatra/ atha kulajanaprayuktaṁ na veśayuvatirbhavettatra//

[In the Prakaraṇa] when a person is in the company of a courtezan, there should not be [at the same time] his meeting with any respectable woman (*lit.* woman of good family), and while he is with a woman of high family no courtezan should meet him then.

यदि वा कारणयुक्त्या [2]वेशकुलस्त्रीसङ्गमो [ऽथ] वा स्यात्। अविकृतभाषाचारं तत्र तु पाठ्यं प्रयोक्तव्यम्॥ 56॥
yadi vā kāraṇayuktyā veśakulastrīsaṅgamo['tha]vā syāt/ avikṛtabhāṣācāraṁ tatra tu pāṭhyaṁ prayoktavyam//

If out of necessity (*lit.* reason) there occurs a meeting[4] of courtezans and respectable ladies in [any scene of] a Prakaraṇa, their language and manners should be kept undistorted.

प्रकरणनाटकविषये [3]कविभिः पञ्चाद्या [4]दशावराश्च। [5]अङ्काः कर्तव्याः स्युर्नानरि-संभावसंयुक्ताः॥ 57॥

53-56 (B.XVIII. 51-53; C. 55-57). 57 (B.XVIII. 29; C. 58) 1. B. कुलस्त्रीसङ्गमोऽपि स्यात्. 2. B. वेशकुलस्त्रीकृतोपचारः. स्यात्, C. वेशकुलस्त्रीसङ्गमो न स्यात्. 3. B. om. कविभिः. 4. B. दशपरा भवन्त्यङ्काः, C. दशपराश्च. 5. B. अङ्कान्तरसन्धिषु च प्रवेशकास्तेषु तावन्तः.

1. For Viṭa see the Introduction.
2. Extant plays do not contain such characters.
3. See śloka 56 in the text.
4. The nature of the necessity, and the language which the author of the NŚ. had in view in formulating this rule, has probably been indicated in the following couplet : शिल्पादिव्यपदेशेन भवेद्वेश्याभागमः। भाषते प्राकृतं वेश्या संस्कृतं कुलनायिका॥ See Bh. pp. 242. also Ag.

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prakaraṇanāṭakaviṣaye kavibhiḥ pañcādyā daśāvarāśca / aṅkāḥ kartavyāḥ syurnnānarisaṁbhāvasaṁyuktāḥ //

In the Nāṭaka and the Prakaraṇa the playwrights should have the number of Acts as not less than five and more than ten; and this should be furnished with the various Sentiments and the Psychological States.

अङ्कान्तरालविहितः [1]प्रवेशकोऽर्थक्रियां समभिवीक्ष्य। [2]सङ्क्षेपार्थं सन्धिष्वर्थानां संविधातव्यः।। 58।।

aṅkāntarālavihitaḥ praveśako'rthakriyāṁ samabhivīkṣya / saṅkhepārthaṁ sandhiṣvarthānāṁ saṁvidhātavyaḥ //

After considering the need and action of the plot one should place between two Acts the Introductory Scenes which are to compress the events in the Segments (*sandhi*)[1].

• THE NĀṬIKĀ •

****अनयोश्च [3]बन्धयोगादन्यो भेदः प्रयोक्तृभिर्ज्ञेयः[4]। **[5]प्रख्यातस्त्वितरो वा नाटकयोगे प्रकरणे च[6]।। 59।।**

anayośca bandhayogādanyo bhedaḥ prayoktṛbhirjñeyaḥ / prakhyātastvitaro vā nāṭakayoge prakaraṇe ca //

In a play of the Nāṭikā (Nāṭi) class, producers are to recognise a more or less well-known variety of these two (the Nāṭakā and the Prakaraṇa).[2]

****प्रकरणनाटकभेदादुत्पन्नं वस्तु [7]नायको नृपतिः। **अन्तःपुरसङ्गीतकवार्तामधिकृत्य कर्तव्या।। 60।।**

prakaraṇanāṭakabhedādutpannaṁ vastu nāyako nṛpatiḥ / antaḥpurasaṅgītakavārtāmadhikṛtya kartavyā //

Different in origin from the two [types of plays] the Nāṭakā and the Prakaraṇa, its plot should be invented, the Hero should be a king, and it should be based on [an incident relating to] music or affairs of the harem.[3]

****स्त्रीप्राया चतुरङ्का ललिताभिनयात्मिका [8]सुविहितार्था। **[9]बहुनृत्तगीतपाठ्या रतिसम्भोगात्मिका चैव।। 61।।**

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58 (B.XVIII. 56; C. 59). 59-60 (B.XVIII. 57-58; C. 60a, 61b, 60b, 61a). 61 (B.XVIII. 59-62; C. 62-65). 1. C. ०क्रियामभिवीक्ष्य. 2. B. संक्षेपात् सन्धीनामर्थानां कैव कर्तव्यः. 3. C. ०योगादेको. 4. B. कार्यः for ज्ञेयः. 5. C. प्रत्याख्यात०. 6. B. वा. 7. B. नायकं नृपतिम्. 8. C. विहितार्था. 9. C. प्रनृत्तगीत०.

1. Cf. DR. I. 118 (ed. Hās, pp. 34-35) and SD. 302. The Introductory Scene cannot be placed at the beginning of a play and it must be in Pkt.
2. See Avaloka on DR. (ed. Nirnayasagar) III. 43. Description of the Nāṭikā given here (59-63) has been rightly suspected as an interpolation, though Keith is for rejecting this suspicion. See Skt. Dr. p. 349.
3. Keith seems to be in error about the nature of the subject matter) (plot) of the Nāṭikā. See Skt. Dr. p. 349. Justification for calling the Pratijñā. A Nāṭikā may be found in the facts that its plot is based on musical lessons given by Udayana to Vāsavadattā, and it has four Acts. But according to the Prologue it is a Prakaraṇa. Pusalker, Bhāsa, pp. 271-272, also note 1 on 59.

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strīprāyā caturaṅkā lalitābhinayātmikā suvihitārthā / bahunṛttagītapāṭhyā ratisambhogātmikā caiva //

And it contains an abundance of female characters, has four Acts, graceful gestures as its soul; well-arranged constituents, many dances, songs and recitations, and love's enjoyment are its chief features.[1]

**[1]राजोपचारयुक्ता [2]प्रसादनक्रोधसंयुक्ता चापि। **[3]नायकदेवीदूतीसपरिजना नाटिका ज्ञेया[4] ॥ 62 ॥

rājopacārayuktā prasādanakrodhasaṁyuktā cāpi / nāyakadevīdūtīsaparijanā nāṭikā jñeyā //

The Nāṭikā should be known also to contain [a display of] royal manners, [a fit of] anger and its pacification, and to have the Hero[2], his queen, the female Massenger and the attendants [as its *dramatis personae*].

[5]प्रकरणनाटकलक्षणमुक्तं [6]विप्रा मया समासेन। वक्ष्याम्यतः परमहं [7]लक्षणयुक्तं समवकारम् ॥ 63 ॥

prakaraṇanāṭakalakṣaṇamuktaṁ viprā mayā samāsena / vakṣyāmyataḥ paramahaṁ lakṣaṇayuktaṁ samavakāram //

[3]The characteristics of the Nāṭaka and the Prakaraṇa have been briefly described by me. I shall now speak about the characteristics of the Samavakāra.

• THE SAMAVAKĀRA •

देवासुरबीजकृतः प्रख्यातोदात्तनाकश्चैव। त्र्यङ्कस्तदा त्रिकपटस्त्रिविद्रवः स्यात् त्रिशृङ्गारः ॥ 64 ॥
द्वादशनायकबहुलो [8]ह्यष्टादशनाडिकाप्रमाणश्च। वक्ष्याम्यस्याङ्कविधिं [9]यावत्यो नाडिका यत्र[10] ॥ 65 ॥

devāsurabījakṛtaḥ prakhyātodāttanākaścaiva / tryaṅkastadā trikapaṭastrividravaḥ syāt triśṛṅgāraḥ // dvādaśanāyakabahulo hyaṣṭādaśanāḍikāpramāṇaśca / vakṣyāmyasyāṅkavidhiṁ yāvatyo nāḍikā yatra //

It[4] should have the [exploits of] gods and Asuras as its subject matter and one of them as its well-known and exalted Hero, and it is to consist of three Acts

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62-63 (B.XVIII. 59-62; C. 62-65). 64-65 (B.XVIII. 63-64; C. 66-67). 1. C. कामोपचार०. 2. C. प्रसाधन०. B. प्रसाधनक्रोधदम्भ०. 3. B. नायक देवीदूति सपरिजना. 4. B.C. add. अन्तर्भावगतह्येषा भावयोरुभयोरपि। अथ दशैतानि रूपथण इत्युदितानि तु. 5. C. ०नाटकनाटीलक्षण. 6. C. om. विप्रा०. 7. B. लक्षणयुक्त्या. 8. C. ०नाटिकाप्रमाणञ्च. 9. C. यत्रान्या. 10. C. कार्या.

1. But for this feature of having four Acts only, the Mālavi, may be considered a Nāṭikā. See Keith, Skt. Dr. p. 350. Ratnā. is a well-known example of the four Act Nāṭikā.
2. B.C. read one additional couplet (C. 64; B. XVIII, 61) on the basis of two mss. It does not give any new information.
3. C. *Prakaraṇanāṭaka-nāṭi-lakṣanam uktam* for *°nāṭaka-lakṣaṇam uktaṃ vipra*. Evidently the interpolator who is responsible for the description of the Nāṭi (Nāṭikā) inserted *nāṭi* in the reading of C. See above 59 note.
4. No old specimen of this type of play is available. The Samudramanthana by Vatsarāja (12th century) is a very late work. See Keith, Skt. Dr. p. 267. Bhāsa's Pañca. is not a Samv. *Cf.* Mankad, Types of Skt. Dr. p. 58; Pusalker, Bhāsa, pp. 202-210.

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[persenting] the three kinds of deception, the three kinds of excitement or the three kinds of love.[1] [Besides this] it should have as many as twelve *dramatis personae* and require a duration (*lit.* length) of eighteen Nāḍikās[2] [for its performance]. I shall now speak about the rule regarding the number of Nāḍikās to be allotted to the different Acts.

[1]ज्ञेयं तु नाडिकाख्यं मानं कालस्य यन्मुहूर्तार्धम्। तन्नाडिकाप्रमाणं यथोक्तमङ्केषु संयोज्यम्[2] ।। 66 ।।

jñeyaṁ tu nāḍikākhyaṁ mānaṁ kālasya yanmuhūrtārdham / tannāḍikāpramāṇaṁ yathoktamaṁkeṣu saṁyojyam //

A Nāḍikā[3] should be known as the half of the Muhūrta[4] which is a [well-known] measure of time. The Acts in a Samavakāra should be measured according to the directions given in terms of this Nāḍikā.

• THE FIRST ACT OF THE SAMAVAKĀRA •

[3]अङ्कस्तु सप्रहसनः सविद्रवः सकपटः [4]सवीथ्यङ्गः। [5]द्वादशनाडिकयुक्तः प्रथमः कार्यो [6]यथोक्तस्तु।। 67 ।।

aṁkastu saprahasanaḥ savidravaḥ sakapaṭaḥ savīthyaṁgaḥ / dvādaśanāḍika-yuktaḥ prathamaḥ kāryo yathoktastu //

The first Act [of the Samavakāra] should have a duration of twelve Nāḍikās[5] and it is to contain laughter, excitement, deception or a Vīthi.[6]

• THE SECOND AND THE THIRD ACTS OF THE SAMAVAKĀRA •

[7]कार्यस्तथा द्वितीयः समाश्रितो नाडिकाश्चतस्रस्तु। [8]वस्तुप्रमाणविहितो द्विनाडिकः स्यात् तृतीयस्तु।। 68 ।।

kāryastathā dvitīyaḥ samāśrito nāḍikāścatasrastu / vastupramāṇavihito dvināḍikaḥ syāt tṛtīyastu //

The second Act also should be similar [except that] it is to have a duration of four Nāḍikās.[7] And the third Act, as enjoined in the rule about the length of the plot will have a duration of two Nāḍikās[8] only.

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66. (B.XVIII. 67; C. 72a, 68b). 67 (B.XVIII. 65; C.70). 68 (B.XVIII. 66; C. 71). 1. B. नाडीसंज्ञा ज्ञेया, C. reads 66b as अङ्कवस्तु सप्रहसनः कालस्यवन्मुहूर्तमिति. 2. B.C. add या नाडिकेति संज्ञा कालविभागे क्रियाभिसम्पन्ना। कार्या च सा प्रयत्नाद्यथाक्रमेणैव शास्त्रोक्ता. 3. C. अङ्केस्तु. 4. B. सवीथीकः. 5. B. द्वादशनाडीविहितः. 6. C. यथाक्षस्तु. 7. C. कार्यस्तदा. 8. B. वस्तुसमापनविहितो.

1. It is not likely that nay one play of this type will include all three objects (deception, excitement and love) in their three varieties.
2. As the topic (and hence the Acts) in the Samvakāra are to be loosely related (see śloka 60 below), this limitation has been placed on the time lest it should be made too long.
3. *nāḍikā* = 24 minutes, See bleow śloka 67 note.
4. *muhūrta* = a period of 48 minutes. See below 66 note 1. Curiously enough āradātanaya thinks that *nāḍikā* is one fourth of a *muhūrta*. See BhP. p. 249.
5. 12 *nāḍikās (nāḍīs)* = 4 hours and 48 minutes.
6. See śloka 113-129 below.
7. 4 *nāḍikās (nāḍīs)* = 1 hour 36 minutes.
8. 2 *nāḍikās* = 48 minutes.

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अङ्कोऽङ्कस्त्वन्यार्थः कर्तव्यः काव्यबन्धमासाद्य। अर्थं हि समवकारे [1]ह्यप्रतिसन्धानमिच्छन्ति॥ 69॥
aṅko'ṅkastvanyārthāḥ kartavyaḥ kāvyabandhamāsādya / arthaṁ hi samavakāre hyapratisandhānamicchanti //

[1]In composing such a play the different Acts should be made to have different topics. And topics in the Samavakāra are to be loosely related to one another.[2]

• THREE KINDS OF EXCITEMENT •

युद्धजलसम्भवो वा [2]वाय्वग्निगजेन्द्रसम्भवो वाऽपि। नगरोपरोधजो वा विज्ञेयो विद्रवस्त्रिविधः॥ 70॥
yuddhajalasambhavo vā vāyavagnigajendrasambhavo vā'pi / nagaroparodhajo vā vijñeyo vidravastrividhaḥ //

Excitement (*vidrava*) is known to be of three kinds, such as being due to battle, flood (*lit.* water), storm (*lit.* wind) and fire, or to a big elephant at large, or the siege of a city.

• THREE KINDS OF DECEPTION •

यस्तु गतिक्रमविहितो दैववशाद्वा परप्रयुक्तो वा। सुखदुःखोत्पत्तिकृतस्त्रिविधः [3]कपटोऽत्र ज्ञेयः॥ 71॥
yastu gatikramavihito daivavaśādvā paraprayukto vā / sukhaduḥkhotpattikṛtastrividhaḥ kapaṭo'tra jñeyaḥ //

Deception (*kapaṭa*) is known to be of three kinds, such as being due to a devised plan, accident or that [practised] by the enemy. It creates joy or sorrow [to persons].

• THREE KINDS OF LOVE •

त्रिविधश्चात्र विधिज्ञैः पृथक् पृथक् कार्ययोगविहितार्थः। [4]त्रिविधाकृतिशृङ्गारो ज्ञेयो धर्मार्थकामकृतः॥ 72॥
trividhaścātra vidhijñaiḥ pṛthak pṛthak kāryayogavihitārthaḥ / trividhākṛtiśṛṅgāro jñeyo dharmārthakāmakṛtaḥ //

In this connexion (*lit.* here) three kinds of love to be presented through different actions are : that in relation to duty (*dharma*), that actuated by material gain (*artha*) and that actuated by passion (*kāma*).

• LOVE TOGETHER WITH DUTY •

[5]यत्र तु धर्मे प्रार्थितमात्महितं भवति [6]साधितं बहुधा। [7]प्रतिनियमतपोयुक्तं ज्ञेयोऽसौ धर्मशृङ्गारः॥ 73॥

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69 (B.XVIII. 69; C. 72b, 73). 70-72 (B.XVIII. 70-72; C. 74-76). 73 (B.XVIII. 73; C. 77). 1. B. ह्यत्प्रतिसम्बन्ध०. 2. C. वाय्वग्निजलेन्द्रसम्भवो. 3. C. कपटश्चयो. 4. B. शृङ्गारः कर्तव्यो धर्मे चार्थे च कामे च. 5. C. यत्र तु धर्मे प्रार्थितमात्रं हितं, B. यस्मिन् धर्मप्रापकमात्महितं. 6. B. स्त्राधनं. 7. B. व्रतनियम०.

1. Before this B. reads one additional couplet (B. 69) which does not give any important information and has the support of two mss. only. In C, this occurs after C. 68.
2. From this it appears that Samavakāra was not a play of the regular type and belonged to a very early stage of evolution of Indian drama.

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yatra tu dhārme prāthāritamātmahitaṁ bhavati sādhāitaṁ bahudhā / pratiniyamatapoyuktaṁ jñeyo'sau dharmaśṛṅgāraḥ //

When in [sticking to] the duty one's [much] desired well-being is accomplished in many ways, by regular austerities it is to be known as love in relation to duty (*dharma-śṛṅgāra*).

• LOVE TOGETHER WITH MATERIAL GAIN •

अर्थस्येच्छायोगाद् बहुधा चैवार्थतोऽर्थशृङ्गारः। स्त्रीसंप्रयोगविषयेष्वयथार्थमपीष्यते-ऽभिरतिः।। 74।।

arthāsyecchāyogād bahudhā caivārthāto'rthāśṛṅgāraḥ / strīsaṁprayogaviṣayeṣvayathārthamapīṣyate'bhiratiḥ //

Love for money according to its meaning is of various kinds, due to a desire for money. In it one shows a simulated passion in the matter of intercourse with a woman.

• LOVE DUE TO PASSION •

कन्याविलोभनं वा प्राप्तं स्त्रीपुंसयोस्तु रम्यं वा। निभृतं वा सावेगं जानीयात् कामशृङ्गारम्।। 75।।

kanyāvilobhanaṁ vā prāptaṁ strīpuṁsayostu ramyaṁ vā / nibhṛtaṁ vā sāvegaṁ jānīyāt kāmaśṛṅgāram //

Love actuated by passion (*kāma-śṛṅgāra*) includes the seduction of a maiden and also gentle or excited love affair of a man with a woman.

• METRES NOT ALLOWED IN THE SAMAVAKĀRA •

[1]उष्णिग्गायत्र्याद्या [द]-न्यानि बन्धकुटिलानि। वृत्तानि समवकारे [2]कविभिस्तानि प्रयोज्यानि।। 76।।

uṣṇiṇaggāyatryādyā[da]-nyāni bandhākuṭilāni / vṛttāni samavakāre kavibhistāni prayojyāni //

[1]In the Samavakāra the playwright should make proper use of metres other than Uṣṇik and Gāyatrī etc., which are of complex construction.[2]

एवं कार्यस्तज्ज्ञैः सुखदुःखसमाश्रयः समवकारः। वक्ष्याम्यतःपरमहं लक्षणमीहामृगस्यापि।। 77।।

evaṁ kāryastajjñaiḥ sukhaduḥkhasamāśrayaḥ samavakāraḥ / vakṣyāmyataḥparamahaṁ lakṣaṇamīhāmṛgasyāpi //

74-76 (B.XVIII. 74-76; C. 78-80). 77 (B.XVIII. 77-79; C. 81-83). 1. B. उष्णिग्गायत्र्याद्यान्यान्यानि, C. उष्णिग्गायत्री वा यानि तथान्यानि. 2. C. कविभिर्नेव, Ckh. कविभिः सम्यक्.

1. The reading accepted by Ag. seems to be corrupt. For Uṣṇik and Gāyatrī type of metres cannot by any means be considered as being of complex construction (*bandhakuṭila*). Our emendation has in a way the support of prescribes complex metres such as Sragdharā for the Samav. See Ag.
2. Lengthy, semi-even and uneven types of metres.

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In this manner an expert should compose a Samavakāra which will deal with joys and sorrows. I shall hereafter speak about the characteristics of the Īhāmṛga.

• THE ĪHĀMṚGA •

दिव्यापुरुषाश्रयकृतो दिव्यस्त्रीकारणोपगतयुद्धः। सुविहितवस्तुनिबन्धो [1]विप्रत्यय-कारकश्चैव॥ 78॥

divyāpuruṣāśrayakṛto divyastrīkāraṇopagatayuddhaḥ / suvihitavastunibandho vipratyayakārakaścaiva //

It (Īhāmṛga) has as its *dramatis personae* divine males who are implicated in fights about divine females. It should be constructed with a well-arranged plot and should be convincing.[1]

उद्धतपुरुषप्रायः स्त्रीरोषग्रथितकाव्यबन्धश्च। संक्षोभविद्रवकृतः संफेटकृतस्तथा चैव॥ 79॥

uddhatapuruṣaprāyaḥ strīroṣagrathāitakāvyabandhāśca / saṁkṣobha-vidravakṛtaḥ saṁpheṭakṛtastathā caiva //

It is to abound in vehement (*uddhata*) Heroes and to have its construction dependent on feminine anger which is to give rise to commotion (*saṁkṣobha*), excitement (*vidrava*) and angry conflict (*saṁpheṭa*).

स्त्रीभेदनापहरणावमर्दसम्प्राप्तवस्तुशृङ्गारः। ईहामृगस्तु कार्यः सुसमाहितकाव्यबन्धश्च॥ 80॥

strībhedanāpaharaṇāvamardasamprāptavastuśṛṅgāraḥ / īhāmṛgastu kāryaḥ susamāhitakāvyabandhaśca //

The Īhāmṛga should be a play with well-ordered construction in which the plot of love is to be based on causing discord among females, carrying them off and oppressing [the enemies].

यद् व्यायोगे कार्यं ये पुरुषा [2]वृत्तयो रसाश्चैव। ईहामृगेऽपि ते स्युः [3]केवलममरस्त्रियो ह्यस्मिन्॥ 81॥

yad vyāyoge kāryaṁ ye puruṣā vṛttayo rasāścaiva / īhāmṛge'pi te syuḥ kevalamamarastriyo hyasmin //

All that are to be made [available] in the Vyāyoga its male characters, Styles and Sentiments—should be brought in the Īhāmṛga also, except that the latter is to include (*lit.* have connexion with), the goddesses (*lit.* divine females) only as its female characters.[2]

78-79 (B.XVIII. 77-79; C. 81-83). 80-81 (B.XVIII. 80-84; C. 84a, 85a-88). 1. C. विप्रात्यय०. 2. C. ये रसाश्च निर्दिष्टाः. 3. B. अमरस्त्रिया योगः.

1. No old specimen of this type of drama is available. Rukmiṇiharaṇa by Vatsarāja is an artificial production of a very late period (12th century). (See Keith, Skt. Dr. p. 266). Two other late specimens of this kind are Kṛṣṇamiśra's Vīra-vijaya and Kṛṣṇa Avadhūta's Sarva-vinoda-nāṭaka (See Sten Know, ID. p. 114).
2. See below śloka 90-103.

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यत्र तु वधेप्सितानां [1]वधोऽप्युदग्रो भवेत्तु पुरुषाणाम्। किञ्चिद् व्याजं कृत्वा तेषां युद्धं शमयितव्यम्।। 82।।

yatra tu vadhepsitānāṁ vadho'pyudagro bhavettu puruṣāṇām/ kiñcid vyājaṁ kṛtvā teṣāṁ yuddhaṁ śamayitavyam//

[In the Īhāmṛga] when persons intent on killing are on the point of killing, [the impending] battle should be avoided on some pretext.

ईहामृगस्य लक्षणमिदमित्युक्तं मया समासेन। डिमलक्षणं च भूयो लक्षणयुक्त्या प्रवक्ष्यामि।। 83।।

īhāmṛgasya lakṣaṇamidamityuktaṁ mayā samāsena/ ḍimalakṣaṇaṁ ca bhūyo lakṣaṇayuktyā pravakṣyāmi//

The characteristics of the Īhāmṛga have been briefly mentioned by me. I shall speak hereafter on the characteristics of the Ḍima.

• THE ḌIMA •

प्रख्यातवस्तुविषयः प्रख्यातोदात्तनायकोपेतः। षड्सलक्षणयुक्तश्चतुरङ्को वै डिमः कार्यः।। 84।।

prakhyātavastuviṣayaḥ prakhyātodāttanāyakopetaḥ/ ṣaḍsalakṣaṇayuktaścaturaṅko vai ḍimaḥ kāryaḥ//

The Ḍima should be constructed with a well-known plot, and its Hero should be well-known and of the exalted (*udātta*) type. It is to contain the six Sentiments and to consist of four Acts only.[1]

शृङ्गारहास्यवर्जः [2]शेषैरन्यैः रसैः समायुक्तः। दीप्तरसकाव्ययोनिर्नानाभावान्वितश्चैव[3]।। 85।।
निर्घातचन्द्रसूर्योपरागसोल्कावपातसंयुक्तः। [4]युद्धनियुद्धप्रहरणसंफेटकृतश्च कर्तव्यः।। 86।।

śṛṅgārahāsyavarjaḥ śoṣairanyaiḥ rasaiḥ samāyuktaḥ/ dīptarasakāvyayonirnānābhāvānvitaścaiva //nirghātacandrasūryoparāgasolkāvapātasaṁyuktaḥ / yuddhaniyuddhapraharaṇasaṁpheṭakṛtaśca kartavyaḥ/

It should contain all the Sentiments except the Erotic and the Comic, a plot (kāvyayoni) with exciting Sentiments and various Psychological States, and it is [also] to include incidents such as an earthquake, fall of meteors, an eclipse of the sun or of the moon, fighting in battle and personal combat, and angry conflict.

मायेन्द्रजालबहुलो [5]बहुपुरुषोत्थानभेदसंयुक्तः। [6]देवासुरराक्षसभूतयक्षनागाश्च पुरुषाः स्युः।। 87।।
षोडशनायकबहुलः सात्त्वत्यारभटिवृत्तिसंयुक्तः[7]। कार्यो डिमः [8]प्रयत्नात्तज्ज्ञैर्नाना-श्रयविशेषैः[9]।। 88।।

māyendrajālabahulo bahupuruṣotthānabhedasaṁyuktaḥ/ devāsurarākṣasabhūtayakṣanāgāśca puruṣāḥ syuḥ// ṣoḍaśanāyakabahulaḥ sāttvatyārabhaṭivṛttisaṁyuktaḥ/ kāryo ḍimaḥ prayatnāttajjñairnānāśrayaviśeṣaiḥ//

82-84 (B.XVIII. 80-84; C. 84a, 85a-88). 85-86 (B.XVIII. 87-88; C. 89-90). 87-90 (B.XVIII. 87-90; 91-94). 1. C. बधोऽप्युदश्रयो, B. बधोऽह्युदग्रो. 2. C. शेषैरन्यैः समायुक्तः, B. शेषैः सर्वैः रसैः. 3. B. ०नानाभावोपसम्पन्नः. 4. B. ०नियुद्धाधर्षण०. 5. B. बहुपुस्तोत्थान०. 6. B. देवभुजगेन्द्रराक्षसयक्षपिशाचावकीर्णश्च. 7. B. ०वृत्तिसम्पन्नः. 8. B. om. तज्ज्ञैः. 9. C. ०विशेषेण, B. ०श्रयभावसम्पन्नः.

1. No old example of this type of drama is available.

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The Ḍima should abound in deceit and jugglery, and should include energetic activity of many persons, and dissention *(bheda)*[1] among themselves, and it is to include sixteen characters which may be gods, Asuras, Rākṣasas, Bhūtas, Yakṣas and Nāgas, and [besides this] the play is to be carefully made in the Grand and the Energetic Styles and is to have many Psychological States to support it.

डिमलक्षणमित्युक्तं मया समासेन लक्षणानुगतम्। व्यायोगस्य तु लक्षणमतः परं संप्रवक्ष्यामि॥ 89॥

ḍimalakṣaṇamityuktaṁ mayā samāsena lakṣaṇānugatam/ vyāyogasya tu lakṣaṇamataḥ paraṁ saṁpravakṣyāmi//

The Ḍima has been described by me in all its characteristics. I shall speak now about the characteristics of the Vyāyoga.

• THE VYĀYOGA •

व्यायोगस्तु विधिज्ञैः कर्तव्यः [1]ख्यातनायकशरीरः। अल्पस्त्रीजनयुक्तस्त्वेकाहकृतस्तथा चैव॥ 90॥

vyāyogastu vidhijñaiḥ kartavyaḥ khyātanāyakaśarīraḥ/ alpastrījanayuktastvekāhakṛtastathā caiva//

The Vyāyoga should be constructed by experts with one well-known Hero as its basis, and it should include a small number of female characters and [the events related in it] will be of one day's duration only.[2]

बहवस्तत्र च पुरुषा [2]व्यायच्छन्ते यथा समवकारे। न च [3]तत्प्रमाणयुक्तः तदेकाङ्कः [4]संविधातव्यः॥ 91॥

bahavastatra ca puruṣā vyāyacchante yathā samavakāre/ na ca tatpramāṇayuktaḥ tadekāṅkaḥ saṁvidhātavyaḥ//

Many males are to take part in the Samavakāra, but it is not to have the latter's length, for it is to have only one Act.

न च दिव्यनायककृतः कार्यो राजर्षिनायकनिबद्धः। युद्धनियुद्धाघर्षणसङ्घर्षश्चापि[5] कर्तव्यः॥ 92॥

एवंविधस्तु कार्यो व्यायोगो दीप्तकाव्यरसयोनिः। वक्ष्याम्यतः परमहं लक्षणमुत्सृष्टिकाङ्कस्य॥ 93॥

na ca divyanāyakakṛtaḥ kāryo rājarṣināyakanibaddhaḥ/ yuddhaniyuddhāgharṣaṇasaṁgharṣaścāpi kartavyaḥ// evaṁvidhastu kāryo vyāyogo dīptakāvyarasayoniḥ/ vakṣyāmyataḥ paramahaṁ lakṣaṇamutsṛṣṭakāṅkasya//

89-90 (B.XVIII. 87-90; 91-94). 91-93 (B.XVIII. 91-94; C. 95-98). 1. B. प्रख्यात. 2. B.C. कविधिः कार्या. 3. C. तत्प्रमाणस्तु. 4. B. एवायम्. 5. B. ०संघर्षकृतश्च.

1. No old example of this type of drama is available.
2. Bhāsa's Madhyama is its solitary old specimen unless Karṇa, also is to be taken as such (see ID. p. 52). Prahlādanadeva's Pārtha-parākrama (12th cent.), Vatasarāja's Kīrātārjunīya (12th cent.) and Viśvanātha's Saugandhikāharaṇa etc. are very late specimens of this type. See Keith Skt. Dr. p. 265. Pusalker. Bhāsa. p. 203. Dūtavā., Dūtagha., Pañca, and Uru. cannot be called Vyāyogas. Cf. Pusalker, Bhāsa, pp. 186, 187, 190, 209. Mankad, Types of Skt. Dr. p. 59-61.

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It should have a royal sage as its Hero and not a divine personage, and it should include battle, personal combat, challenge and angry conflict. Thus the Vyāyoga should be made with exciting Sentiments as its basis. I shall now speak of the characteristics of the Utsṛṣṭikāṅka (Aṅka).

• THE UTSṚṢṬIKĀṄKA •

प्रख्यातवस्तुविषयस्त्वप्रख्यातः कदाचिदेव स्यात्। दिव्यपुरुषेर्वियुक्तः शेषेरन्यैर्भवेत्पुंभिः।। 94।।

prakhyātavastuviṣayastvaprakhyātaḥ kadācideva syāt/ divyapuruṣerviyuktaḥ śeṣeranyerbhavetpuṁbhiḥ//

The plot in it is [usually to be] well-known, but it may sometimes be otherwise, and it is to be furnished with male characters other than those who are divine.[1]

करुणरसप्रायकृतो निवृत्तयुद्धोद्धतप्रहारश्च। स्त्रीपरिदेवनबहुलो निर्वेदिभाषितश्चैव।। 95।।
नानाव्याकुलचेष्टः सात्त्वत्यारभटिकैशिकीहीनः।[1]कर्तव्योऽभ्युदयान्तस्तज्ज्ञैरुत्सृष्टिकाङ्कस्तु।। 96।।

karuṇarasaprāyakṛto nivṛttayuddhoddhataprahāraśca/ strīparidevanabahulo nirvedibhāṣitaścaiva// nānāvyākulaceṣṭaḥ sāttvatyārabhaṭikaiśikīhīnaḥ/ kartavyo'bhyudayāntastajjñairutsṛṣṭakāṅkastu //

The Utsṛṣṭikāṅka should abound in the Pathetic Sentiment; it will treat woman's lamentations and despondent utterances as a time when battle and violent fighting has ceased; it should include bewildered movements [of mourners], and it must be devoid of the Grand, the Energetic and the Graceful Styles, and its plot should relate to one's fall (*lit.* end of the rise).

• SCENES WITH CELESTIAL HEROES •

यद् दिव्यनायककृतं काव्यं सङ्ग्रामबन्धवधयुक्तम्। तद्भारते तु वर्षे कर्तव्यं काव्यबन्धेषु।। 97।।

yad divyanāyakakṛtaṁ kāvyaṁ saṅgrāmabandhavadhayuktam/ tadbhārate tu varṣe kartavyaṁ kāvyabandheṣu//

[Scenes of] all the plays which have celestial Heroes, and which [treat] a battle, capture and killing [of enemies], should be laid in Bhārata-varṣa.

[2]कस्माद् भारतमिष्टं वर्षेष्वन्येषु [3]देवविहितेषु। हृद्या सर्वा भूमिः शुभगन्धा काञ्चनी यस्मात्।। 98।।

kasmād bhāratamiṣṭaṁ varṣeṣvanyeṣu devavihiteṣu/ hṛdyā sarvā bhūmiḥ śubhagandhā kāccanī yasmāt//

Why, of all the *varaṣa* (sub-continents) created by the gods, is Bhārata-varṣa chosen [in this connexion]? Because the entire land here is charming, sweet-smelling and of golden colour.

94-96 (B.XVIII. 95-96; C. 99-100). 97-98 (B.XVIII. 97-100; C. 101-104). 1. B. कार्यः काव्यविधिज्ञैः सततं तत्. 2. C. तस्मात्. 3. C. नित्यकालं हि.

1. Bhāsa's Ūru, is a solitary example this type of drama. See Pusalker, Bhāsa, pp. 199, 200. Keith seems to be in error when he says that a play within a play is often called an Aṅka. See Skt. Dr., p. 268.

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उपवनगमनक्रीडाविहारनारीरतिप्रमोदाः स्युः। तेषु हि वर्षेषु सदा न भवति दुःखं न वा [1]शोकः।। 99।।

ये [2]तेषामधिवासाः पुराणवादे च पर्वता [3]गदिताः। सम्भोगस्तेषु भवेत् कर्मारम्भो भवेदस्मिन्।। 100।।

upavanagamanakrīḍāvihāranārīratipramodāḥ syuḥ / teṣu hi varṣeṣu sadā na bhavati duḥkhaṁ na vā śokaḥ // ye teṣāmadhivāsāḥ purāṇavāde ca parvatā gaditāḥ / sambhogasteṣu bhavet karmārambho bhavedasmin //

[But scenes of their] garden party (*lit.* going to a garden), sports, pastimes, and enjoying the company of females, are always to be laid in these *varṣas;* for there is neither any sorrow nor any grief there. Their enjoyments should take place in the mountains which are connected with those *varṣas* in the Purāṇic accounts, but their [other] deeds should begin here (*i.e.* Bhārata-varṣa).

अङ्कस्य लक्षणगतं व्याख्यातं [4]शेषमात्रगतम्। प्रहसनमतःपरमहं सलक्षणं संप्रवक्ष्यामि।। 101।।

aṅkasya lakṣaṇagataṁ vyākhyātaṁ śeṣamātragatam / prahasanamataḥparamahaṁ salakṣaṇaṁ saṁpravakṣyāmi //

The characteristics of an Utsṛṣṭikāṅka (Aṅka) have been exhaustively explained by me. I shall now speak of the Prahasana with its characteristics.

• THE PRAHASANA •

प्रहसनमपि विज्ञेयं द्विविधं शुद्धं तथैव सङ्कीर्णम्। [5]तस्य व्याख्यास्येऽहं पृथक् पृथक् लक्षणविशेषान्।। 102।।

prahasanamapi vijñeyaṁ dvividhaṁ śuddhaṁ tathaiva saṅkīrṇam / tasya vyākhyāsye'haṁ pṛthak pṛthak lakṣaṇaviśeṣān //

The Prahasana should be known to be of two kinds; pure and mixed. I shall separately treat their characteristics.[1]

• THE PURE PRAHASANA •

[6]भगवत्तापसभिक्षुश्रोत्रियविप्रातिहाससंयुक्तम्। [7]नीचजनसंप्रयुक्तं परिहासाभाषणप्रायम्।। 103।।
अविकृतभाषाचारं [8]विशेषहासोपहासरचितपदम्। नियतगतिवस्तुविषयं शुद्धं ज्ञेयं प्रहसनं तु।। 104।।

bhagavattāpasabhikṣuśrotriyaviprātihāsasaṁyuktam / nīcajanasaṁprayuktaṁ parihāsābhāṣaṇaprāyam // avikṛtabhāṣācāraṁ viśeṣahāsopahāsaracitapadam / niyatagativastuviṣayaṁ śuddhaṁ jñeyaṁ prahasanaṁ tu //

99-100 (B.XVIII. 97-100; C. 101-104). 101 (B.XVIII. 101b-102a; C. 105). 102 (B.XVIII. 101a. 102b; C. 106). 103-104 (B.XVIII. 103-104; C. 107-108). 1. C. शोकम्. 2. C. तेषामपि. 3. B. प्रोक्ताः. 4. B. अशेषयोगमात्रगतम्. 5. B. वक्ष्यामि तयोर्युक्त्या. 6. B. ०तापसविप्रैरन्यैरपि हास्यवादसंबद्धम्. 7. B. कापुरुषसंप्रयुक्तं. 8. B. विशेषभावोपन्नचरितपदम्.

1. Śaṅkhadhara's Laṭaka-mela (12th century), Jyotirīśvara's Dhūrtasamāgamā (15th century) and Jagadīśvara's Hāsyṛṇava (date uncertain), etc. are very late works (See Keith Skt. Dr. pp. 261-262). The Matta-vilāsa of Mahendra-vikrama-varman (620 A.C.) and the Bhagavad-ajjukīya ascribed to Baudhāyana Kavi, are fairly old specimens of the Prahasana. See Keith Skt. Dr. pp. 182. Bhagavad-ajjukīya ed. P. Anujan Achan, Cochin, 1925.

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The Prahasana is known as pure (*śuddha)* when is contains comic disputations by Śiva gurus (*bhagavat)*[1] ascetics, Bhikṣus, Śrotriya Brahmins, and others, and abounds in jocular remarks by persons of low class; and all this gives uniformly to the Plot a realistic picture of the language and the conduct of all these in passages describing their special Psychological States.[2]

• THE MIXED PRAHASANA •

वेश्याचेटनपुंसकधूर्तविटा[1] बन्धकी च यत्र स्युः। अनिभृतवेषपरिच्छदचेष्टाकरणात्तु[2] सङ्कीर्णम्।। 105।।

veśyāceṭanapuṁsakadhūrtaviṭā bandhakī ca yatra syuḥ/ anibhṛtaveṣaparicchadaceṣṭākaraṇāttu saṁkīrṇam//

That Prahasana is called mixed[3] in which courtezans, servants, eunuchs, Viṭas and Dhūrtas and unchaste women appear with their immodest appearance, dress and movements.

लोकोपचारयुक्ता या वार्ता यश्च दम्भसंयोगः। तत्प्रहसने प्रयोज्यं धूर्तविटविवादसम्पन्नः।। 106।।
[3]वीथ्यङ्गैः संयुक्तं कर्तव्यं प्रहसनं यथायोगम्।

lokopacārayuktā yā vārtā yaśca dambhasaṁyogaḥ/ tatprahasane prayojyaṁ dhūrtaviṭavivādasampannaḥ// vīthyaṅgaiḥ saṁyuktaṁ kartavyaṁ prahasanaṁ yathāyogam/

Some popular topic [of scandal] or incident of hypocrisy should be introduced in the Prahasana through the disputations of Dhūrtas and Viṭas.[4] The Prahasana should include [any of] the types of the Vīthi it may properly require.[5]

• THE BHĀṆA •

भाणस्यापि हि लक्षणमतःपरं संप्रवक्ष्यामि।। 107।।
आत्मानुभूतशंसी परसंश्रितवर्णनाविशेषस्तु[4]। [5]द्विविधाश्रयो हि भाणो विज्ञेयस्त्वेकहार्यश्च।। 108।।

bhāṇasyāpi hi lakṣaṇamataḥparaṁ saṁpravakṣyāmi// ātmānubhūtaśaṁsī parasaṁśritavarṇanāviśeṣastu / dvividhāśrayo hi bhāṇo vijñeyastvekahāryaśca//

105-106 (B.XVIII. 105-106; C. 109-110). 107-108 (B.XVIII. 107-109; C. 110-113). 1. B. विटधूर्ता. 2. B. ०चेष्टितकरणैस्तु. 3. C. उद्धात्यकादिभिरिदं वीथ्यङ्गै मिश्रितं भवेन्मिश्रिम्. 4. C. विशेषस्तु. 5. B.C. विविधाश्रयो, we with Bch.

1. The word *bhagavat* relates primarily to a Śaiva saint. It is in this sense that the word has been used in the Prahasana named Bhagavad-ajjukīya, and this speaks for the antiquity of this work (See above 102 note). A Śaiva saint appears in the matta-vilāsa, the Dhūrta-nartaka and the Hāsyacūḍāmaṇi. The last two Prahasanas are however late. See Keith, Skt. Dr. pp. 182, 262, 265.
2. Prahasanas named in note 1 above may be taken as specimens of the pure variety.
3. Prahasanas like the Dhūrta-samāgama and the Hāsyārṇava may be taken as specimens of the mixed variety. See Keith, Skt. Dr. pp. 260-262.
4. For the meaning of Dhūrtā see the Introduction to the text.
5. See below śloka 112-129.

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I shall now speak of the characteristics of the Bhāṇa. The Bhāṇa is to be acted by a single character, and it is of two kinds : that [with one's] recounting of one's own feelings, and that [with] describing someone else's acts.[1]

परवचनमात्मसंस्थं [1]परवचनैरुत्तरोतरैर्ग्रथिवाक्यम्[2]। आकाशपुरुषकथितैरङ्गविकारैरभिनये-त्तत्॥ 109॥

paravacanamātmasaṁsthāṁ paravacanairuttarotarairgrathivākyam / ākāśapuruṣakathitairaṅgavikārairabhinayettat //

[The Bhāṇa which is to include] somebody else's words addressed to oneself, should be acted by means of replies in course of conversations with an imaginary person *(ākāśa-bhāṣita)* along with the [suitable] movements of the limbs.

धूर्तविटसंप्रयोज्यो नानावस्थान्तरात्मकश्चैव। एकाङ्को बहुचेष्टः सततं कार्यो बुधैर्भाणः॥ 110॥

dhūrtaviṭasaṁprayojyo nānāvasthāntarātmakaścaiva/ ekāṅko bahuceṣṭaḥ satataṁ kāryo budhairbhāṇaḥ //

The Bhāṇa should include characters of Dhūrtas and Viṭas and treat their different conditions, and it is always to consist of one Act, and should include many incidents which are to be acted by a Dhūrta or a Viṭa.

भाणस्यापि हि निखिलं लक्षणमुक्तं तथागमानुगतम्। वीथ्याः सम्प्रति निखिलं कथयामि यथाक्रमं विप्राः[3]॥ 111॥

bhāṇasyāpi hi nikhilaṁ lakṣaṇamuktaṁ tathāgamānugatam/ vīthyāḥ samprati nikhilaṁ kathayāmi yathākramaṁ viprāḥ //

All the characteristics of the Bhāṇa have been described by me according to the tradition *(āgama)*. I shall [now] speak of the characteristics of the Vīthi in due order.

• THE VĪTHĪ •

वीथी स्यादेकाङ्का द्विपात्रहार्या तथैकहार्या वा। अधमोत्तममध्याभिर्युक्ता स्यात् प्रकृतिभिस्तिसृभिः॥ 112॥

सर्वरसलक्षणाढ्या युक्ता ह्यङ्गैस्त्रयोदशभिः। अङ्गानां वक्ष्येऽहं लक्षणमखिलं यथादेशम्[4]॥ 113॥

vīthī syādekāṅkā dvipātrahāryā tathaikahāryā vā/ adhamottamamadhyābhiryuktā syāt prakṛtibhistisṛbhiḥ// sarvarasalakṣaṇāḍhyā yuktā hyaṅgaistrayodaśabhiḥ/ aṅgānāṁ vakṣye'haṁ lakṣaṇamakhilaṁ yathādeśam //

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109 (B.XVIII. 107-109; C. 110-113). 110-111 (B.XVIII. 110-111; C. 114-115). 112 (B.XVIII. 112b-112a; C. 116a, 117a). 113 (B.XVIII. 113a; C. 116b, 117b). 1. B. प्रतिवचन०. 2. B.C. ०ग्रथितैः, we with Bbh. 3. B. अभिनयैश्चैव 4. B. reads here 113a. 1See above a note 6 on śloka 111. 4. B. om. 113b.

1. The four Bhāṇas (Ubhayābhisārīka, Padma-prābhṛtaka, Dhūrtaviṭa-saṁvāda and Pāda-tāḍitaka) published under the title Caturbhāṇī placed by F.W. Thomas between the 6th and the 7th century, are the oldest available specimens of this type (F.W. Thomas, J.R.AS. 1922, pp. 262ff. F.W. Thomas, Centenary Supplement JRAS. 1924, pp. 129-136; S.K. De, in JRAS. 1926, pp. 63-90, Hist of Skt. Lit. pp. 241ff. The first three Bhāṇas, however, may be much earlier. For later Bhāṇas see Keith, Skt. Dr. pp. 263-264.

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The Vīthī should have one Act and is to be acted by two persons or one. And it is to include characters of the superior, the middling or the inferior type, and it may contain [any of] the Sentiments, and it may be the thirteen types. I shall now speak of the characteristics of all these.

• THIRTEEN TYPES OF THE VĪTHI •

उद्घात्यकावलगिते त्ववस्पन्दितमेव च[1]। असत्प्रलापश्च तथा प्रपञ्चो नालिकापि च।। 114।।
वाक्केल्यधिबलं चैव छलं व्याहार एव च। मृदवं त्रिगतं चेव ज्ञेयं गण्डमथापि वा।। 115।।

udghātyakāvalagite tvavaspanditameva ca / asatpralāpaśca tathā prapañco nālikāpi ca // vākkelyadhibalaṁ caiva chalaṁ vyāhāra eva ca / mṛdavaṁ trigataṁ ceva jñeyaṁ gaṇḍamathāpi vā //

The thirteen types[1] of the Vīthi are : Accidental Interpretation (*udghātyaka),* Transference (*avalagita*), Ominous Significance (*avaspandita*), Incoherent Chatter (*asat-pralāpa),* Compliment (*prapañca),* Enigma (*nāli= nālikā)* Repartee (*vākkeli*), Outvying (*adhivala*), Deception (*chala*), Declaration (*vyāhāra*), Crushing (*mṛdava*), Three Men's Talk (*trigata*), and Undue Combination of Words (*gaṇḍa*).

त्रयोदश सदाङ्गानि वीथ्यामेतानि योजयेत्। लक्षणं पुनरेतेषां प्रवक्ष्याम्यनुपूर्वशः।। 116।।

trayodaśā sadāṅgāni vīthyāmetāni yojayet / lakṣaṇaṁ punareteṣāṁ pravakṣyāmyanupūrvaśaḥ //

[Any of these] thirteen types is always to be attached to the Vīthi. I shall now speak of their characteristics in due order.

• ACCIDENTAL INTERPRETATION •

पदानि त्वगतार्थानि यैर्नराः[2] पुनरादरात्। योजयन्ति पदैरन्यैस्तदुद्घात्यकमुच्यते।। 117।।

padāni tvagatārthāni yairnarāḥ punarādarāt / yojayanti padairanyaistaduddhātyakamucyate //

If, in order to explain them, men connect words of obscure meaning with words other than [those intended by the speaker] it becomes Accidental Interpretation.[2]

• TRANSFERENCE •

यत्रान्यस्मिन् समावेश्य कार्यमन्यत्प्रशस्यते[3]। तच्चावलगितं नाम विज्ञेयं नाट्ययोक्तृभिः।। 118।।

114-116 (B.XVIII. 113b-115a; C. 118-120). 117 (B.XVIII. 115b-117a; C.121-122). 118 (B.XVIII. 115b-117a; C.121-122). 1. B. reads all as उद्घात्यकाचलगितावस्पन्दितनाल्यसत्प्रलापम्। वाक्केल्यथ प्रपञ्चो मृदवाधिबले छलं त्रिगतम्। व्याहारो गण्डश्च त्रयोदशाङ्गान्युदाहृतान्यस्याः। अथ वीथी संप्रोक्तां लक्षणमेषां प्रवक्ष्यामि. 2. B. ये नराः. 3. B. प्रसाध्यते.

1. *Aṅga* in this connexion has been translated as 'division' (Hās, DR. p. 84). But 'type' seems to be a more suitable word.
2. Hās translates the word as 'Abrupt Dialogue' (DR. p. 84). For an example see SD. 228; *cf.* Ag. DR. (III. 13-14) seems to define it differently.

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yatrānyasmin samāveśya kāryamanyatpraśāsyate / taccāvalagitaṁ nāma vijñeyaṁ nāṭyayoktṛbhiḥ //

When [anything] occurring in [relation to] something, will be made to accomplish something else, it becomes [an instance of] Transference (*avalagita*).[1]

• OMINOUS SIGNIFICANCE •

[1]आक्षिप्य कञ्चिदर्थन्तु शुभाशुभसमुत्थितम्। [2]यत्सृजेद् बुद्धिवैशद्यात् तदवस्पन्दितं भवेत्।। 119।।

ākṣipya kañcidarthāntu śāubhāśāubhasamutthitam / yatsṛjed buddhivaiśadyāt tadavaspanditaṁ bhavet //

That, one attaches (*lit.* creates) out of misunderstanding an auspicious or inauspicious meaning (*lit.* auspicious or inauspicious rise) to the words (*lit.* meaning) mentioned, is [an instance of] Ominous Significance (*avaspandita*).[2]

• INCOHERENT CHATTER •

असम्बद्धन्तु यद्वाक्यम् असम्बद्धमथोत्तरम्[3]। असत्प्रलापितञ्चैव वीथ्यां सम्यक् प्रयोजयेत्।। 120।।

asambaddhantu yadvākyam asambaddhamathottaram / asatpralāpitaccaiva vīthyāṁ samyak prayojayet //

When as irrelevant question (*lit.* sentence) is followed by [an equally] irrelevant answer, it is [an instance of] Incoherent Chatter (*asat-pralāpa*).[3]

मूर्खजनसन्निकर्षे [4]विद्वान्यत्र प्रभाषते सम्यक्। [5]वचनन्न गृह्यतेऽस्य स ज्ञेयोऽसत्प्रलापस्तु।। 121।।

mūrkhajanasannikarṣe vidvānyatra prabhāṣate samyak / vacananna gṛhyate'sya sa jñeyo'satpralāpastu //

When to a foolish person a learned man speaks the right words, but his words are not listened to, it is [an instance of] Incoherent Chatter.[4]

• COMPLIMENT •

यदसद्भूतं वचनं संस्तवयुक्तं द्वयोः [6]परस्परतः। एकस्य चार्थहेतोः स हास्यजननः [7]प्रपञ्चस्तु।। 122।।

yadasadbhūtaṁ vacanaṁ saṁstavayuktaṁ dvayoḥ parasparataḥ / ekasya cārthahetoḥ sa hāsyajananaḥ prapaccastu //

119-120 (B.XVIII. 117b-118a; C. 123-124). 121 (B.XVIII. 119; C. 125). 122 (B.XVIII. 120b-121a; C. 126). 1. B. आक्षिप्तेऽर्थे तु कस्मिंश्चिच्छुभाशुभसमुत्थिते. 2. B. कौशल्यादुच्यतेऽन्योऽर्थस्तदवस्पन्दितं भवेत्. 3. B. om. this couplet; but Bd. has it. 4. C. विद्वानन्यत्र भाषते, B. हितमपि यत्र प्रभाषते सम्यक्. 5. B. न च गृह्यतेऽस्य वचनं विज्ञेयोऽसत्प्रलापोऽसौ. 6. B. परस्परं यत्तु. 7. B. प्रपञ्चः स्यात्.

1. Hās translates it as 'Continuance' (See p. 85). For an ex. See SD. 292; Ag. *Cf.* DR. III, 14b-15a.
2. The spelling *avasyandita* though accepted by SD. and DR. seems to be wrong (See Ag.). Hās translates the word as 'Re-interpretation' (pp. 84, 87) probably under the influence of the SD. (528). DR. (III. 19a) has a different definition. For an example see Ag.
3. We accept the reading of mss, da and *da* in B. (under śloka 119) which has the support of DR. III, 20 and SD. 530. Ag. differs and accepts the reading of śloka 121 below. See Hās, p. 87.
4. See śloks 120 note and Ag.

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When comic and untrue words purporting to be mutual praise of two persons, are uttered in the interest of one [of them] it is [an instance of] Compliment (*prapañca*).[1]

• ENIGMA AND REPARTEE •

हास्येनावगतार्था प्रहेलिका नालिकेति विज्ञेया। एकद्विप्रतिवचनात् [1]वाक्केलिकां नाम तामाह।। 123।।

hāsyenāvagatārthā prahelikā nāliketi vijñeyā/ ekadvipratīvacanāt vākkelikāṁ nāma tāmāha//

An enigmatical remark that gives rise to laughter (*lit.* followed by laughter) is called an Enigma (*nālikā*),[2] Repartee (*vākkeli*) arises from a single or twofold reply.[3]

• OUTVYING •

[2]परवचनमात्मसंस्थं चोत्तरोत्तरसमुद्भवं द्वयोर्यत्र। [3]अन्योन्यार्थविशेषणमधिबलमिति तद् बुर्धैर्ज्ञेयम्।। 124।।

paravacanamātmasaṁsthāṁ cottarottarasamudbhavaṁ dvayoryatra/ anyonyārthaviśeṣaṇamadhibalamiti tad budharirjñeyam//

When somebody else's words and those of one's ownself, in course of a dialogue, lead to their mutual modification, it is [an instance of] Outvying (*adhivala*).[4]

• DECEPTION •

[4]यत्रादौ प्रतिवचनैर्विलोभयित्वा परं पराकारैः। [5]तैरेवार्थविहीनैर्विपरीतस्याच्छलं नाम।। 125।।

yatrādau prativacanairvilobhayitvā paraṁ parākāraiḥ/ tairevārtha-vihīnairviparītasyācchalaṁ nāma//

When after alluring one by replies, something opposite is done through those very replies being considered meaningless, it is [an instance of] Deception (*chala*).[5]

• DECLARATION •

प्रत्यक्षं नायकस्यैव यद्वै दृष्टवदुच्यते[6]। अशङ्कितं तथायोगाद् व्याहारः सोऽभिधीयते।। 126।।

pratyakṣaṁ nāyakasyaiva yadvai dṛṣṭavaducyate/ aśaṅkitaṁ tathāyogād vyāhāraḥ so'bhidhīyate//

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123 (B.XVIII. 118b, 120a; C. 127). 124 (B.XVIII. 122b-123a; C. 128). 125 (B.XVIII. 123b; C. 129). 126 (B.XVIII. 125a; C. 130). 1. B. वाक्केली स्यात् प्रयोगेऽस्मिन्. 2. B. परवचनमात्मनश्चोत्तरोत्तरसमुद्भवं द्वयोर्यत्तु, C. ०समुद्भवो द्वयोयत्र. 3. B. अन्योन्यार्थविशेषकमधिबलं 4. B. om. this hem. 5. B. अन्यार्थमिव वाक्यं छलमभिसन्धानहास्यरोषकरम्. 6. B. only प्रत्यक्षवृत्तिरुक्तो व्याहारो हास्यलेशार्थः.

1. See Hās, p. 85; SD., 522, DR. III, 15b.
2. See Hās, pp. 87; SD. 529.
3. See Hās, p. 86, SD. 525.
4. See Hās, p. 86; SD. 526.
5. See DR, 17a; Hās, p. 96; SD. gives two def. of this including the present one; see 524-525.

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If anything [liable to occur] is described vividly in the presence of the Hero and is similarly made to happen [there] without any fear, it is [an instance of] Declaration *(vyāhāra)*.[1]

• CRUSHING •

यत्कारणाद् गुणानां दोषीकरणं भवेद्विवादकृतम्। दोषगुणीकरणं वा तन्मृदवं नाम विज्ञेयम्।। 127।।

yatkāraṇād guṇānāṁ doṣīkaraṇaṁ bhavedvivādakṛtam / doṣaguṇīkaraṇaṁ vā tanmṛdavaṁ nāma vijñeyam //

That due to an altercation one represents [another's] merits as demerits by [showing] cause [for it] and *vice-versa*, is called Crushing *(mṛdava)*.[2]

• THREE MEN'S TALK •

[1]यदुदात्तवचनमिह च त्रिधा विभक्तं भवेत्प्रयोगेषु। [2]हास्यरससंप्रयुक्तं तत् त्रिगतं नाम विज्ञेयम्।। 128।।

yadudāttavacanamiha ca tridhā vibhaktaṁ bhavetprayogeṣu / hāsyarasasaṁprayuktaṁ tat trigataṁ nāma vijñeyam /

When exalted words with the Comic Sentiment are shared by three [characters] it should be known as Three Men's Talk *(trigata)*.[3]

• UNDUE COMBINATION OF WORDS •

संरम्भसंभ्रमकृतं [3]बन्धविवादं तथापवादकृतम्। बहुवचनाक्षेपकृतं गण्डमिति वदन्ति तत्त्वज्ञाः[4]।। 129।।

saṁrambhasaṁbhramakṛtaṁ bandhavivādaṁ tathāpavādakṛtam / bahuvacanākṣepakṛtaṁ gaṇḍamiti vadanti tattvajñāḥ //

Undue Combination of Words *(gaṇḍa)* according to the wise, occurs due to excitement, confusion, quarrel, reviling and many people's abusive words.[4]

एतान्यङ्गानि तत्र स्युः स्पष्टार्थानि त्रयोदश। तथागमसमुद्दिष्टैर्युक्तप्रकृतिभिस्तथा।। 130।।
रसैर्भावैश्च निखिलैर्युक्ता वीथी प्रकीर्तिता। एकहार्या द्विहार्या वा कर्तव्या कविभिः सदा।। 131।।

etānyaṅgāni tatra syuḥ spaṣṭārthāni trayodaśā / tathāgamasamud-

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127 (B.XVIII. 121b-122a; C. 131). 128 (B.XVIII. 124; C. 132. 129 (B.XVIII. 125b-126a; C. 133). 130-131 (C. 134-135). 1. B. श्रुतिसारुप्यादस्मिन् बहवोऽर्था युक्तिभिर्नियुज्यते. 2. B. यद्धास्यमहास्यं वा. 3. B. विवादयुक्तं. 4. B. closes this chapter with इति दशरूपविधानं सर्वं प्रोक्तं मया हि लक्षणतः etc

1. B.S. reading seems to agree with the def. given in DR. III, 20b and SD. 531. Hās translates the term as 'Humourous Speech.' See p. 88.
2. DR. III, 21a; SD. 532. Hās translates the term as 'Mildness'; see p. 88.
3. DR. III. 16 and SD. 523 define this differently and they agree with the reading of B. Our reading is supported by the *pa* ms. in B. Hās translates the term as 'Triple Explanation." See p. 84.
4. DR. III. 18b and SD. 527 seem to def. it differently. Hās translates the term as 'Abrupt Remark' see p. 87.

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diṣṭairyuktaprakṛtibhistathā // rasairbhāvaiśca nikhilairyuktā vīthī prakīrtitā / ekahāryā dvihāryā vā kartavyā kavibhiḥ sadā //

If in a play any of these thirteen types with clear meaning, occur and they possess all the characters, Sentiments and Psychological States prescribed for them by the Śāstra, it is called the Vīthi. It may be acted by one or two persons.[1]

• THE LĀSYA •

अन्यानि च लास्यविधावङ्गानि तु [1]नाटके प्रयुक्तानि। अस्माद्विनिःसृतानि तु भाण इवैकप्रयोज्यानि।। 132।।

anyāni ca lāsyavidhāvaṅgāni tu nāṭake prayuktāni / asmādviniḥsṛtāni tu bhāṇa ivaikaprayojyāni //

[Similar] other limbs are attached to the Nāṭaka in connexion with the performance of the Lāsya,[2] and they owe their origin to this (i.e. Nāṭaka), and are to be acted like the Bhāṇa by a single person.

भाणाकृतिवल्लास्यं विज्ञेयं त्वेकपात्रहार्यं च। प्रकरणवदूह्यकार्यासंस्तवयुक्तं[2] विविधभावं ज्ञेयम्।। 133।।

bhāṇākṛtivallāsyaṁ vijñeyaṁ tvekapātrahārayaṁ ca / prakaraṇavadūhyakāryā-saṁstavayuktaṁ vividhābhāvaṁ jñeyam /

The Lāsya has a form similar that of the Bhāṇa, and it is to be acted by one person.[3] Its action is to be imaginary like that of the Prakaraṇa and should relate to many Psychological States.

• TWELVE TYPES OF THE LĀSYA •

गेयपदं [3]स्थितपाठ्यमासीनं[4] पुष्पगण्डिका। [5]प्रच्छेदकं त्रिमूढं च सैन्धवाख्यं द्विमूढकम्।। 134।।
उत्तमोत्तमकं चैव [6]विचित्रपदमेव त्न। उक्तप्रत्युक्तं भावं च लास्याङ्गानि विदुर्बुधाः।। 135।।

geyapadaṁ sthitapāṭhyamāsīnaṁ puṣpagaṇḍikā / pracchedakaṁ trimūḍhaṁ ca saindhavākhyaṁ dvimūḍhakam // uttamottamakaṁ caiva vicitrapadameva tna / uktapratyuktaṁ bhāvaṁ ca lāsyāṅgāni vidurbudhāḥ //

The [twelve] types of the Lāsya are Geyapada, Sthitapāṭhya, Āsīna (pāṭhya), Puṣpagaṇḍikā, Pracchedaka, Trimūḍha, Saindhava, Dvimūḍhaka Uttamottamaka, Vicirapada, Ukta-pratyukta and Bhāvita (Bhāva).[4]

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132 (C. 136-137; B.XIX. 117-118). 133 (C. 136-137; B.XIX. 117-118). 134-135 (C. 138-139; B.XIX. 119-120). 1. B. नाटकोपयोगीनि. 2. C. विविधभवं. 3. C. स्थिति०. 4. C. पुष्पगन्धिका. 5. B. प्रच्छेदकं. 6. B. चैवमुक्तप्रत्युक्तमेव च। लास्ये दशविधं ह्येतदङ्गनिर्देशलक्षणम्.

1. Ag. reads *Lāsyāṅgas* in the next chapter (his XIX). It is possible that these were introduced later in the NŚ. For the ms. *bha* of B. and some commentators using it ignore them altogether. Śāradātanaya and others read *lāsyāṅgas* differently. See Kavi's Intr. to B. pp. XI-XII. footnote.
2. *Lāsyāṅgam* is an one act play which requires *lāsya* or a gentle form of dance for its representation; for this term may be interpreted as *lāsyam aṅgaṃ yasyah tat* (that which which has *lāsya* as its principal element). The ten *lāsyāṅgas* seem to be only so many varieties of the Lāsya. These are not its 'elements' as some scholars are apt to consider.
3. See above śloka 132 note; *lāsya* used in this passage means merely *lāsyāṅga.*
4. SD. (504) gives only ten and BhP. (pp. 245-246) eleven *lāsyāṅgas;* but Dr. (III. 52-53) gives their number as ten, but does not define them.

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• GEYAPADA •

[1]आसने चोपविष्टायां तन्त्रीभाण्डोपबृंहितम्। गायनैर्गीयते शुष्कं तद् गेयपदमुच्यते।। 136।।

āsane copaviṣṭāyāṁ tantrībhāṇḍopanbṛṁhitam/ gāyanairgīyate śuṣkaṁ tad geyapadamucyate//

When [the Heroine] being seated[1] surrounded with stringed instruments and drums, songs are sung by her dryly, *i.e.* without any accompaniment of these, it is called the Geyapada (simple song).

या नृत्यत्यासीना[2] नारी गेयं प्रियगुणान्वितम्। साङ्गोपाङ्गविधानेन तद्गेयपदमुच्यते।। 137।।

yā nṛtyatyāsīnā nārī geyaṁ priyaguṇānvitam/ sāṅgopāṅgavidhānena tadgeyapadamucyate//

If a woman in sitting[2] posture sings a song in the praise of her beloved, and delineates the same with a dance including gestures of her different limbs, it is called the Geyapada.

• STHITA PĀṬHYA •

प्राकृतं या वियुक्ता तु [3]पठेदासनसंस्थिता। मदनानलतप्ताङ्गी [4]स्थितपाठ्यं तदुच्यते।। 138।।

prākṛtaṁ yā viyuktā tu paṭhedāsanasaṁsthitā/ madanānalataptāṅgī sthitapāṭhyaṁ taducyate//

If a separated woman burning with the fire of love, recites anything in Prākṛta while resting on her seat,[3] it is [an instance of] the Sthitapāṭhya.

• ĀSĪNA (PĀṬHYA) •

आसीनामस्यते यत्र [5]चिन्ताशोकसमन्वितम्। [6]अप्रसाधितगात्रं च [7]जिह्मदृष्टिनिरीक्षितम्[8] ।। 139।।

āsīnāmasyate yatra cintāśokasamanvitam/ aprasādhitagātraṁ ca jihmadṛṣṭi-nirīkṣitam//

When one sits[4] without making any toilet and is overcome with anxiety and sorrow, and looks with oblique glances it is [an instance of] the Āsīna *(paṭhya).*

• PUṢPA GAṆḌIKĀ •

यत्र स्त्री नरवेषेण ललितं संस्कृतं पठेत्। सखीनां तु विनोदाय सा ज्ञेया [9]पुष्पगण्डिका[10] ।। 140।।

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136 (C.140; B.XIX. 121). 137 (C. 141; B.XIX. 122). 138 (C. 142; B.XIX. 123). 139 (C. 143; B.XIX. 125). 140 (C. 144; B.XIX. 127). 1. B. आसनेषूपविष्टैर्यत्. C. आसनेचोपविष्टायां. 2. B.C. नृत्यत्यासना. 3. B. पठेदात्तरसं. 4. C. स्थितिपाठ्यं. 5. B. adds a couplet. 6. B. सर्वातोद्यविवर्जितम्. 7. B.C. अप्रसारित०. 8. B. चिन्ताशोकसमन्वितम्. 9. B. adds a couplet 10. C. पुष्पगन्धिका.. B. adds another def.

1. See SD. 505. The sitting posture included in this and some of the other varieties of the *lāsya* need not appear to be puzzling. For the Gentle Dance in this connexion did not imply the movement of the entire body. See Gilbert Murray, Euripides and His Age, London, 1946, p. 150.
2. See above śloka 136 note (5).
3. SD. 509; also note (5) above of 136. Cf. K. XVIII. 173. BhP. p. 245, l. 17-18.
4. SD. 507; see above 136 note (5). The Gentle Dance (*lāsya*) in this connexion will consist of slowly moving glances only. CF. BhP. p. 245, I, 19-20.

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yatra strī naraveṣeṇa lalitaṁ saṁskṛtaṁ paṭhet / sakhīnāṁ tu vinodāya sā jñeyā puṣpagaṇḍikā //

When a woman in the guise of a man recites something sweetly in Sanskrit for the pleasure of her female friends, it is [an instance of] the Puṣpagaṇḍikā.[1]

• PRACCHEDAKA •

प्रच्छेदकः स विज्ञेयो यत्र चन्द्रातपाहताः। स्त्रियः प्रियेषु सज्जन्ते ह्यपि विप्रियकारिषु।। 141।।

pracchedakaḥ sa vijñeyo yatra candrātapāhatāḥ / striyaḥ priyeṣu sajjante hyapi vipriyakāriṣu //

When a [separated] woman pained by the moonlight prepares to go to her beloved, even if he has done her wrong, it is [an instance of] the Pracchedaka.[2]

• TRIMŪḌHAKA •

[1]अनिष्ठुरस्वल्पपदं समवृत्तैरलङ्कृतम्। नाट्यं पुरुषभवाढ्यं त्रिमृढकमुदाहृतम्।। 142।।

aniṣṭhurasvalpapadaṁ samavṛttairalaṁkṛtam / nāṭyaṁ puruṣabhavāḍhyaṁ trimṛḍhakamudāhṛtam //

A play adorned with even metres and abounding in manly feeling and composed of words which are neither harsh nor large, is called the Trimūḍhaka.[3]

• SAINDHAVAKA •

पात्रं विस्मृतसङ्केतं सुव्यक्तकरणान्वितम्। प्राकृतैर्वचनैर्युक्तं विदुः सैन्धवकं बुधाः।। 143।।

pātraṁ vismṛtasaṁketaṁ suvyaktakaraṇānvitam / prākṛtairvacanairyuktaṁ viduḥ saindhavakaṁ budhāḥ //

When [one represents] a lover who has failed to keep his tryst and is using Prākṛta [to express his grief] through well-performed Karaṇas, it is [an instance of] the Saindhavaka.[4]

• DVIMŪḌHAKA •

[2]शुभार्थगीताभिनयं चतुरस्रपदक्रमम्। [3]स्पष्टभावरसोपेतं [4]व्याजचेष्टं द्विमूढकम्।। 144।।

śubhārthagītābhinayaṁ caturasrapadakramam / spaṣṭabhāvarasopetaṁ vyājaceṣṭaṁ dvimūḍhakam //

Delineating a song of the Caturasra type which has an auspicious meaning and which treats (lit. has) clear Psychological States and Sentiments, with the pretension of efforts, is called the Dvimūḍhaka.[5]

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141 (C. 145; B.XIX. 129). 142 (C. 146; B.XIX.130). 143 (C.147; B.XIX. 131). 144 (C. 148; B.XIX.133). 1. B. अनिष्ठुरश्लक्ष्ण. 2. B. मुखप्रतिमुखोपेतं. 3. B. श्लिष्ट०. 4. B. वैचित्र्यार्थं द्विमूढके.

1. *Cf.* SD. 507; see above 136 note (5). Cf. K. XVIII. 175, BhP. pp. 245, 1, 21-22.
2. The def. given in SD. (507) is different DR. and SD. reads the term as Trigūḍhaka. Cf. BhP. p. 246, 1. 1-2.
3. See BhP., p. 246, 1.3-4.
4. Cf. SD. 508. Cf. K. XVIII. 178, BhP., p. 246, 1.5-6.
5. Cf. SD. (509) which reads the term as Dvigūḍha. Cf. K. XVIII. 179, BhP., p. 246, 1.7-8.

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• UTTAMOTTAMAKA •

उत्तमोत्तमकं विद्यादनेकरससंश्रयम्। [1]विचित्रैः श्लोकबन्धैश्च हेलाभावविभूषितम्।। 145।।
uttamottamakaṁ vidyādanekarasasaṁśrayam/ vicitraiḥ ślokabandhaiśca helābhāvavibhūṣitam//

The Uttamottamaka is composed in various kinds of Ślokas; it includes various Sentiments and is adorned with the condition of Passion (*helā*).[1]

• VICITRAPADA •

यदि [2]प्रतिकृतिं दृष्ट्वा विनोदयति मानसम्। [3]मदनानलतप्तं तु विचित्रपदमुच्यते।। 146।।
yadi pratikṛtiṁ dṛṣṭvā vinodayati mānasam/ madanānalataptaṁ tu vicitrapadamucyate//

If any woman burning with the fire of love soothes her mind by seeing the portrait [of her lover], it is [an instance of] the Vicitrapada.[2]

• UKTA-PRATYUKTA •

कोपप्रसादजनितं साधिक्षेपपदाश्रयम्। उक्तप्रत्युक्तमेव [4]स्याच्चित्रगीतार्थयोजितम्।। 147।।
kopaprasādajanitaṁ sādhikṣepapadāśrayam/ uktapratyuktameva syāccitragītārthayojitam//

The Ukta-pratyukta is a duett (*lit.* a dialogue) expressing anger or pleasure, and it [sometimes] contains words of censure. It should contain interesting things in a song.[3]

• BHĀVITA •

दृष्ट्वा स्वप्ने प्रियं यत्र मदनानलतापिता। करोति विविधान् भावान् तद्वै [5]भावितमुच्यते।। 148।।
dṛṣṭvā svapne priyaṁ yatra madanānalatāpitā/ karoti vividhān bhāvān tadvai bhāvitamucyate//

If a woman who is burning with the fire of love after seeing her beloved in a dream, expresses [her] different Psychological States, it is [an instance of] the Bhāvita.[4]

एतद्वै [6]लास्यविधौ लक्षणमुक्तं मया तु विस्तरतः। तदिहैव तु यन्नोक्तं प्रसङ्गविनिवृतिहेतोस्तु[7]।। 149।।
etadvai lāsyavidhau lakṣaṇamuktaṁ mayā tu vistarataḥ/ tadihaiva tu yannoktaṁ prasaṅgavinivṛtihetostu//

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145 (C. 149; B.XIX. 134). 146 (C. 150; B.XIX. 136). 147 (C. 151; B.XIX.135). 148 (C.152; B.XIX.137). 149 (C.153; B.XIX. 138). 1. B. विचित्रैः. 2. B. प्रियाकृतिं. 3. B. ०तप्ताङ्गी. 4. C. किन्तु गीतार्थयोजितम्. 5. B. भाविकम्. 6. B. एतेषां. 7. B. adds here XIX. 139-153 which are repetitions. See below XXI. 11. 4-127.

1. Cf. SD. (509). Cf. BhP., p. 246, 1.9-10.
2. SD. and BhP. omit this.
3. See BhP. p. 246. 1. 11-12. Cf. SD. 509.
4. SD. omits this. See BhP. p. 246. 1. 13-14.

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These are the characteristics of the [different] types of Lāysa that I had to tell you in detail. If anything more has not been said, it has been due to the fact that nothing more is required in this connection.

[1]इति दशरूपविधानं सर्वं प्रोक्तं मयाऽहि लक्षणतः। अतःपरं प्रवक्ष्यामि सन्धीनामिहलक्षणम्।। 150।।

iti daśarūpavidhānaṁ sarvaṁ proktaṁ mayā'hi lakṣaṇataḥ/ ataḥparaṁ pravakṣyāmi sandhīnāmihalakṣaṇam//

The rules regarding the ten kinds of play with their characteristics, have been stated by me. I shall now speak about their bodies and the Segments with their characteristics.

।। इति भारतीये नाट्यशास्त्रे दशरूपलक्षणं नाम विंशोऽध्यायः।। 20।।

// iti bhāratīye nāṭyaśāstre daśarūpalakṣaṇaṁ nāma viṁśo'dhyāyaḥ //

Here ends chapter XX of Bharata's Nāṭyaśāstra,
which treats of Ten Kinds of Play.

150 (C. 154; B.XIX. 154). 1. C. इतिवृत्तं ससन्ध्यङ्गं मया प्रोक्तं द्विजोत्तमाः.

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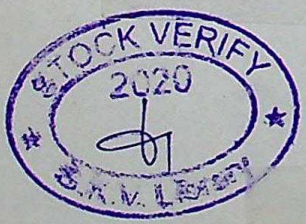

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